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Shakespeare

BESCHENK
FRESENIUS

THE
P L A Y S
OF
WILLIAM SHAKSPEARE.

VOLUME THE TWENTIETH.

THE
P L A Y S
OF
WILLIAM SHAKSPEARE.
VOLUME THE TWENTIETH.

CONTAINING

PERICLES.
KING LEAR.

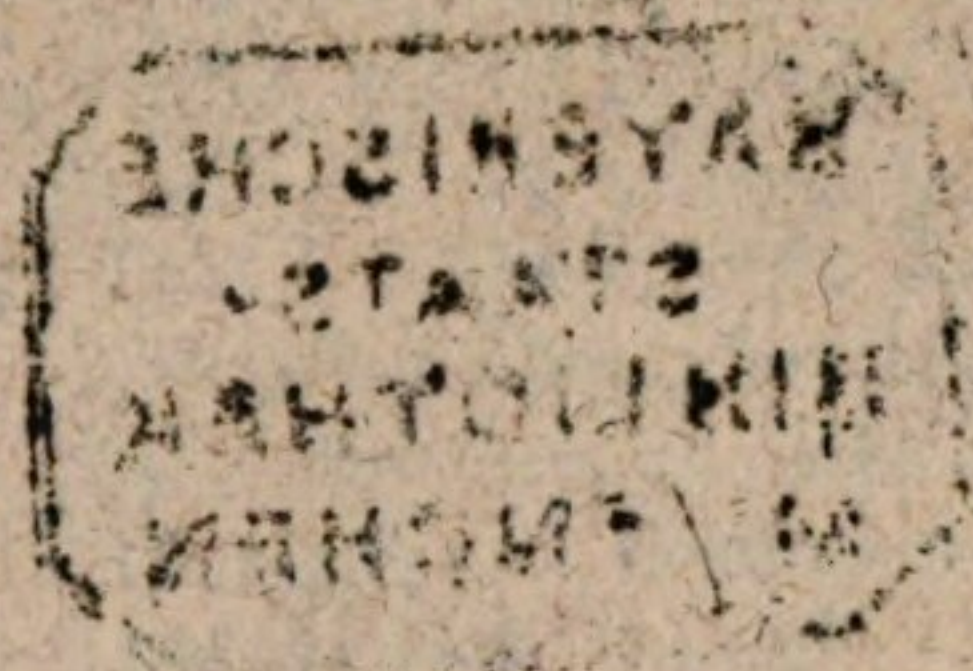
B A S I L:

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M. DCCC. II.



P E R I C L E S.*



* PERICLES, PRINCE OF TYRE.] The story on which this play is formed, is of great antiquity. It is found in a book, once very popular, entitled *Gesta Romanorum*, which is supposed by Mr. Tyrwhitt, the learned editor of *The Canterbury Tales of Chaucer*, 1775, to have been written five hundred years ago. The earliest impression of that work (which I have seen) was printed in 1488;* in that edition the history of *Appolonius King of Tyre* makes the 153d chapter. It is likewise related by Gower in his *Confessio Amantis*, lib. viii. p. 175 — 185, edit. 1554. The Rev. Dr. Farmer has in his possession a fragment of a MS. poem on the same subject, which appears, from the hand-writing and the metre, to be more ancient than Gower. The reader will find an extract from it at the end of the play. There is also an ancient romance on this subject, called *Kyng Appolyn of Thyre*, translated from the French by Robert Copland, and printed by Wynkyn de Worde in 1510. In 1576 William Howe had a licence for printing "*The most excellent, pleasant, and variable Historie of the strange Adventures of Prince Appolonius, Lucine his wyfe, and Tharsa his daughter.*" The author of *Pericles* having introduced Gower in his piece, it is reasonable to suppose that he chiefly followed the work of that poet. It is observable, that the hero of this tale is, in Gower's poem, as in the present play, called *prince* of Tyre; in the *Gesta Romanorum*, and Copland's prose romance, he is entitled *king*. Most of the incidents of the play are found in the *Conf. Amant.* and a few of Gower's expressions are occasionally borrowed. However, I think it is not unlikely, that there may have been (though I have not met with it) an early prose translation of this popular story, from the *Gest. Roman.* in which the name of Appolonius was changed to *Pericles*: to which, likewise, the author of this drama may have been indebted. In 1607 was published at London, by Valentine Sims, "*The patterne of painful adventures, containing the most excellent, pleasant, and variable historie of the strange accidents that befell unto Prince Appolonius, the lady Lucina his wife, and Tharsia his daughter, wherein the uncertaintie of this world and the fickle state of man's life are lively described. Translated into English by T. Twine, Gent.*" I have never seen the book, but it was without doubt a re-publication of that published by W. Howe in 1576.

Pericles was entered on the Stationers' books, May 2, 1608, by Edward Blount, one of the printers of the first folio edition of Shakspeare's plays; but it did not appear in print till the following year, and then it was published not by Blount, but by Henry Goffon; who had probably anticipated the other, by getting a hasty transcript from a playhouse copy. There is, I believe, no

* There are several editions of the *Gesta Romanorum* before 1488.
Dodd.



play of our author's, perhaps I might say, in the English language, so incorrect as this. The most corrupt of Shakspeare's other dramas, compared with *Pericles*, is purity itself. The metre is seldom attended to; verse is frequently printed as prose, and the grossest errors abound in almost every page. I mention these circumstances, only as an apology to the reader for having taken somewhat more licence with his drama than would have been justifiable, if the copies of it now extant had been less disfigured by the negligence and ignorance of the printer or transcriber. The numerous corruptions that are found in the original edition in 1609, which have been carefully preserved and augmented in all the subsequent impressions, probably arose from its having been frequently exhibited on the stage. In the four quarto editions it is called *the much admired play of PERICLES PRINCE OF TYRE*; and it is mentioned by many ancient writers as a very popular performance; particularly, by the author of a metrical pamphlet, entitled *Pymlico or Run Redcap*, in which the following lines are found:

" Amaz'd I stood, to see a crowd
 " Of civil throats stretch'd out so loud:
 " As at a new play, all the rooms
 " Did swarm with gentles mix'd with grooms;
 " So that I truly thought all these
 " Came to see *Shore or Pericles*."

In a former edition of this play I said, on the authority of another person, that this pamphlet had appeared in 1596; but I have since met with the piece itself, and find that *Pymlico*, &c. was published in 1609. It might, however, have been a republication.

The prologue to an old comedy called *The hog has lost his Pearl*, 1614, likewise exhibits a proof of this play's uncommon success. The poet speaking of his piece, says:

" ——— if it prove so happy as to please,
 " We'll say 'tis fortunate, like *Pericles*."

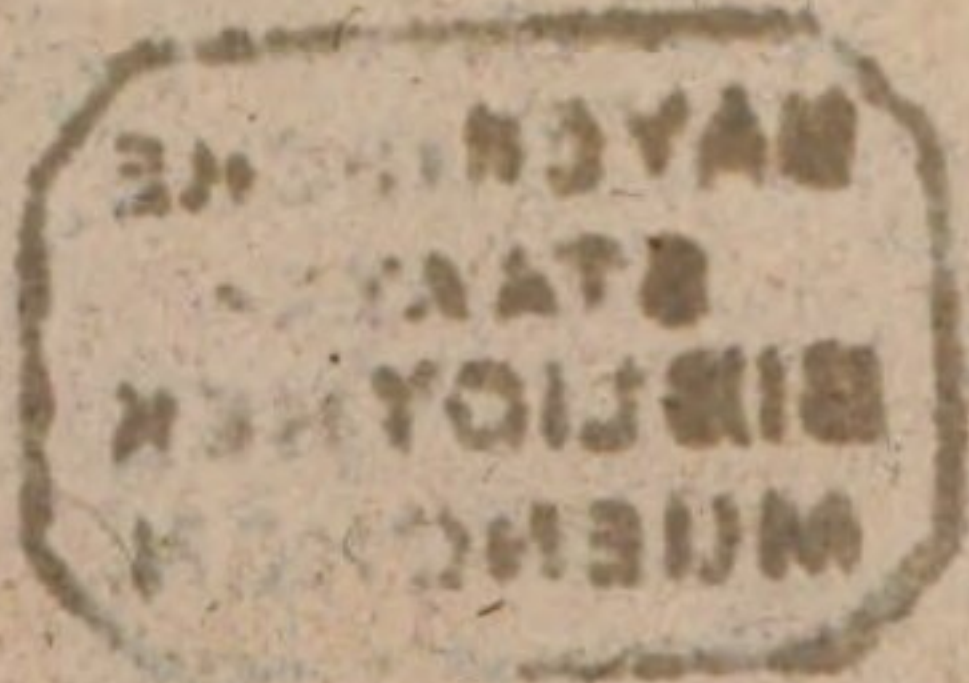
By *fortunate*, I understand *highly successful*. The writer can hardly be supposed to have meant that *Pericles* was popular rather from accident than merit; for that would have been but a poor eulogy on his own performance.

An obscure poet, however, in 1652, insinuates that this drama was ill received, or at least that it added nothing to the reputation of its author:

" But Shakspeare, the plebeian driller, was
 " Founder'd in his *Pericles*, and must not pass."

Verses by J. Tatham, prefixed to Richard Brome's Jovial Crew, or the Merry Beggars, 4to. 1652.

The passages above quoted shew that little credit is to be given to the assertion contained in these lines; yet they furnish us with an additional proof that *Pericles* at no very distant period after



Shakspeare's death, was considered as unquestionably his performance.

In *The Times displayed in Six Sestiads*, 4to. 1646, dedicated by S. Shephard to Philip Earl of Pembroke, p. 22, Sestiad VI. stanza 9, the author thus speaks of our poet and the piece before us:

“ See him, whose tragick scenes Euripides
“ Doth equal, and with Sophocles we may
“ Compare great Shakspeare; Aristophanes
“ Never like him his fancy could display:
“ Witness *The Prince of Tyre*, his *Pericles*:
“ His sweet and his to be admired lay
“ He wrote of lustful Tarquin's rape, shows he
“ Did understand the depth of poesie.”

For the division of this piece into scenes I am responsible, there being none found in the old copies. — See the notes at the end of the play. MALONE.

The History of *Apollonius King of Tyre* was supposed by Mark Welfer, when he printed it in 1595, to have been translated from the Greek a thousand years before. [Fabr. Bib. Gr. v. p. 821.] It certainly bears strong marks of a Greek original, though it is not (that I know) now extant in that language. The rythmical poem, under the same title, in modern Greek, was re-translated (if I may so speak) from the Latin — *απο Απολλωνιου εις Ρωμαϊκην γλωσσαν*. Du Fresne, Index Author. ad Gloss. Græc. When Welfer printed it, he probably did not know that it had been published already (perhaps more than once) among the *Gesta Romanorum*. In an edition, which I have, printed at Rouen in 1521, it makes the 154th chapter. Towards the latter end of the XIIIth century, *Godfrey of Viterbo*, in his *Pantheon* or Universal Chronicle, inserted this romance as part of the history of the third Antiochus, about 200 years before Christ. It begins thus [MS. Reg. 14. C. xi.]:

“ Filia Seleuci regis stat clara decore,
“ Matreque defunctâ pater arsit in ejus amore.
“ Res habet effectum, pressa puella dolet.”

The rest is in the same metre, with one pentameter only to two hexameters.

Gower, by his own acknowledgement, took his story from the *Pantheon*; as the author (whoever he was) of *Pericles, Prince of Tyre*, professes to have followed Gower. TYRWHITT.

There are three French translations of this story, viz. — “ *La Chronique d'Appollin, Roy de Thyre*,” 4to. Geneva, bl. l. no date; — and “ *Plaisante & agreable Histoire d'Appolonius Prince de Thyre en Affrique, & Roi d'Antioche*; traduit par Gilles Corozet,” 8vo. Paris, 1530; — and (in the seventh volume of the *Histoires Tragiques* &c. 12mo. 1604, par François Belle-forest, &c.) “ *Accidens diuers aduenus à Appollonie Roy des Tyriens: ses malheurs*

sur mer, ses pertes de femme & fille, & la fin heureuse de tous ensemble."

In the introduction to this last novel, the translator says — "Ayant en main une histoire tirée du Grec, & icelle ancienne, comme aussi je l'ay recueillie d'un vieux livre écrit à la main" &c.

But the present story, as it appears in Belle-forest's collection, (Vol. VII. p. 113, & seq.) has yet a further claim to our notice, as it had the honour (p. 148-9) of furnishing Dryden with the outline of his *Alexander's Feast*. Langbaine, &c. have accused this great poet of adopting circumstances from the *Histoires Tragiques*, among other French novels; a charge, however, that demands neither proof nor apology.

The popularity of this tale of Apollonius, may be inferred from the very numerous MSS. in which it appears.

Both editions of Twine's translation are now before me. Thomas Twine was the continuator of Phaer's Virgil, which was left imperfect in the year 1558.

In Twine's book our hero is repeatedly called — "Prince of Tyros." It is singular enough that this fable should have been republished in 1607, the play entered on the books of the Stationers' Company in 1608, and printed in 1609.

I must still add a few words concerning the piece in question.

Numerous are our unavoidable annotations on it. Yet it has been so inveterately corrupted by transcription, interpolation, &c. that were it published, like the other dramas of Shakspeare, with scrupulous warning of every little change which necessity compels an editor to make in it, his comment would more than treble the quantity of his author's text. If therefore the silent insertion or transposition of a few harmless syllables which do not affect the value of one sentiment throughout the whole, can obviate those defects in construction and harmony which have hitherto molested the reader, why should not his progress be facilitated by such means, rather than by a wearisome appeal to remarks that disturb attention, and contribute to diminish whatever interest might otherwise have been awakened by the scenes before him? If any of the trivial supplements, &c. introduced by the present editor are found to be needless or improper, let him be freely censured by his successors, on the score of rashness or want of judgement. Let the Nimrods of *ifs* and *ands* pursue him; let the champions of nonsense that bears the stamp of antiquity, couch their rusty lances at the desperate innovator. To the severest hazard, on this account, he would more cheerfully expose himself, than leave it to be observed that he had printed many passages in *Pericles* without an effort to exhibit them (as they must have originally appeared) with some obvious meaning, and a tolerable flow of versification. The pebble which aspires to rank with diamonds, should at least have a decent polish bestowed on it. Perhaps the piece here exhibited has merit insufficient

to engage the extremest vigilance of criticism. Let it on the whole, however, be rendered legible, before its value is estimated, and then its minutiae (if they deserve it) may become objects of contention. The old perplexed and vitiated copy of the play is by no means rare, and if the reader, like *Pericles*, should think himself qualified to evolve the intricacies of a riddle, be it remembered, that the editor is not an Antiochus, who would willingly subject him to such a labour.

That I might escape the charge of having attempted to conceal the liberties taken with this corrupted play, have I been thus ample in my confession. I am not conscious that in any other drama I have changed a word, or the position of a syllable, without constant and formal notice of such deviations from our author's text.

To these tedious prolegomena may I subjoin that, in consequence of researches successfully urged by poetical antiquaries, I should express no surprize if the very title of the piece before us were hereafter, on good authority, to be discarded? Some lucky rummages among papers long boarded up, have discovered as unexpected things as an author's own manuscript of an ancient play. That indeed of *Tancred and Gismund*, a much older piece, (and differing in many parts from the copy printed in 1592) is now before me.

It is almost needless to observe that our dramatick *Pericles* has not the least resemblance to his historical namesake; though the adventures of the former are sometimes coincident with those of *Pyrocles*, the hero of Sidney's *Arcadia*; for the amorous, fugitive, shipwrecked, musical, tilting, despairing Prince of Tyre is an accomplished knight of romance, disguised under the name of a statesman,

“ Whose resistless eloquence

“ Wielded at will a fierce democratic,

“ Shook th'arsenal, and fulmin'd over Greece.”

As to Sidney's *Pyrocles*, — *Tros, Tyrius*, —

“ The world was all before him, where to choose

“ His place of rest; ”

but *Pericles* was tied down to Athens, and could not be removed to a throne in Phœnicia. No poetick license will permit a unique, classical, and conspicuous name to be thus unwarrantably transferred. A prince of Madagascar must not be called *Aeneas*, nor a Duke of Florence *Mithridates*; for such peculiar appellations would unseasonably remind us of their great original possessors. The playwright who indulges himself in these wanton and injudicious vagaries, will always counteract his own purpose. Thus, as often as the appropriated name of *Pericles* occurs, it serves but to expose our author's gross departure from established manners and historick truth; for laborious fiction could not designedly produce

two personages more opposite than the settled demagogue of Athens, and the vagabond Prince of Tyre.

It is remarkable, that many of our ancient writers were ambitious to exhibit Sidney's worthies on the stage; and when his subordinate agents were advanced to such honour, how happened it that *Pyrocles*, their leader, should be overlooked? Musidorus, (his companion,) Argalus and Parthenia, Phalantus and Eudora, Andromana, &c. furnished titles for different tragedies; and perhaps *Pyrocles*, in the present instance, was defrauded of a like distinction. The names invented or employed by Sidney, had once such popularity, that they were sometimes borrowed by poets who did not profess to follow the direct current of his fables, or attend to the strict preservation of his characters. Nay, so high was the credit of this romance, that many a fashionable word and glowing phrase selected from it, was applied, like a Promethean torch, to contemporary sonnets, and gave a transient life even to those dwarfish and enervate bantlings of the reluctant Muse.

I must add, that the *Appolyn* of the Story-book and Gower, could have been rejected only to make room for a more favourite name; yet, however conciliating the name of *Pyrocles* might have been, that of *Pericles* could challenge no advantage with regard to general predilection.

I am aware, that a conclusive argument cannot be drawn from the false quantity in the second syllable of *Pericles* and yet if the Athenian was in our author's mind, he might have been taught by repeated translations from fragments of satiric poets in Sir Thomas North's *Plutarch*, to call his hero *Pericles*; as for instance, in the following couplet:

"O Chiron, tell me, first, art thou indeede the man
"Which did instruct *Pericles* thus? make aunswer if thou
can." &c &c.

Such therefore was the pronunciation of this proper name, in the age of Shakspeare. The address of *Perfius* to a youthful orator — *Magni pupille Pericli*, is familiar to the ear of every classical reader.

By some of the observations scattered over the following pages, it will be proved that the illegitimate *Pericles* occasionally adopts not merely the ideas of Sir Philip's heroes, but their very words and phraseology. All circumstances therefore considered, it is not improbable that our author designed his chief character to be called *Pyrocles*, not *Pericles*,* however ignorance or accident might

* Such a theatrical mistake will not appear improbable to the reader who recollects that in the fourth scene of the first act of the Third Part of *King Henry VI.* instead of "tigers of *Hircania*," --- the players have given us --- "tigers of *Arcadia*." Instead of "an *Até*," in *King John*, ---

have shuffled the latter (a name of almost similar sound) into the place of the former. The true name, when once corrupted or changed in the theatre, was effectually withheld from the publick; and every commentator on this play agrees in a belief that it must have been printed by means of a copy "far as Deucalion off" from the manuscript which had received Shakspeare's revisal and improvement. STEEVENS.

"an ace." Instead of "*Panthino*," in *The Two Gentlemen of Verona*,---
"*Panthion*." Instead of "*Polydore*," in *Cymbeline*,--- "*Paladour*" was continued through all the editions till that of 1773.

PERSONS represented.

Antiochus, *king of Antioch.*

Pericles, *prince of Tyre.*

Helicanus, } *two lords of Tyre.*
Escanes, }

Simonides, *king of Pentapolis.**

Cleon, *governor of Tharsus,*

Lyfimachus, *governor of Mitylene.*

Cerimon, *a lord of Ephesus.*

Thaliard, *a lord of Antioch.*

Philemon, *servant to Cerimon.*

Leonine, *servant to Dionyza. Marshall.*

A Pandar, and his wife. Boulton, their servant.

Gower, *as chorus.*

The daughter of Antiochus. Dionyza, wife to Cleon.

Thaïsa, *daughter to Simonides.*

Marina, *daughter to Pericles and Thaïsa.*

Lychorida, *nurse to Marina. Diana.*

*Lords, Ladies, Knights, Gentlemen, Sailors, Pirates,
Fishermen, and Messengers, &c.*

SCENE, *dispersedly in various countries.*

* *Pentapolis.*] This is an imaginary city, and its name might have been borrowed from some romance. We meet indeed in history with *Pentapolitana regio*, a country in Africa, consisting of five cities: and from thence perhaps some novelist furnished the founding title of *Pentapolis*, which occurs likewise in the 37th chapter of *Kyng Appolyn of Tyre*, 1510, as well as in Gower, the *Gesta Romanorum*, and Twine's translation from it.

It should not, however, be concealed, that *Pentapolis* is also found in an ancient map of the world, MS. in the Cotton Library, British Museum, Tiberius, B. V.

That the reader may know through how many regions the scene of this drama is dispersed, it is necessary to observe that *Antioch* was the metropolis of Syria; *Tyre*, a city of Phœnicia in Asia; *Tarsus*, the metropolis of Cilicia, a country of Asia Minor; *Mitylene*, the capital of Lesbos, an island in the Ægean Sea; and *Ephesus*, the capital of Ionia, a country of the Lesser Asia.

STEEVENS.

"PENTAPOLIN of the naked arm" is the hero of a romance alluded to by Cervantes. See Skelton's *Don Quixote*, Vol. I. p. 144, 4to. 1612. MALONE.

P E R I C L E S,

PRINCE OF TYRE.

A C T I.

Enter GOWER.

Before the Palace of ANTIOCH.

To sing a song of old was sung,²
From ashes ancient Gower is come;
Assuming man's infirmities,
To glad your ear, and please your eyes.
It hath been sung at festivals,
On ember-eves, and holy-ales;³
And lords and ladies of their lives⁴
Have read it for restoratives:

² — of old was sung,] I do not know that *old* is by any author used adverbially. We might read:

To sing a song of old was sung,——
i. e. *that of old &c.*

But the poet is so licentious in the language which he has attributed to Gower in this piece, that I have not ventured to make any change. MALONE.

I have adopted Mr. Malone's emendation, which was evidently wanted. STEEVENS.

³ *It hath been sung at festivals,*

On ember-eves, and holy-ales;] i. e. says Dr. Farmer, by whom this emendation was made, *church-ales*. The old copy has — *holy days*. Gower's speeches were certainly intitled to rhyme throughout. MALONE.

⁴ — of their lives —] The old copies read — *in their lives*. The emendation was suggested by Dr. Farmer. MALONE.

'Purpose to make men glorious ;
Et quo antiquius, eo melius.

* 'Purpose to make men glorious ; &c.] Old copy—
The purchase is to make men glorious ; &c. STEEVENS.

There is an irregularity of metre in this couplet. The same variation is observable in *Macbeth* :

" I am for the air ; this night I'll spend
 " Upon a dismal and a fatal end."

The old copies read—*The purchase* &c. Mr. Steevens suggested this emendation. MALONE.

Being now convinced that all the irregular lines detected in *The Midsummer Night's Dream*, *Macbeth*, and *Pericles*, have been prolonged by interpolations which afford no additional beauties, I am become more confident in my attempt to amend the passage before us. Throughout this play it should seem to be a very frequent practice of the reciter, or transcriber, to supply words which, for some foolish reason or other, were supposed to be wanting. Unskill'd in the language of poetry, and more especially in that which was clouded by an affectation of antiquity, these ignorant people regarded many contradictions and ellipses, as indications of somewhat accidentally omitted ; and while they inserted only monosyllables or unimportant words in imaginary vacancies, they conceived themselves to be doing little mischief. Liberties of this kind must have been taken with the piece under consideration. The measure of it is too regular and harmonious in many places, for us to think it was utterly neglected in the rest. As this play will never be received as the entire composition of Shakspeare, and as violent disorders require medicines of proportionable violence, I have been by no means scrupulous in striving to reduce the metre to that exactness which I suppose it originally to have possessed. Of the same license I should not have availed myself had I been employed on any of the undisputed dramas of our author. Those experiments which we are forbidden to perform on living subjects, may properly be attempted on dead ones, among which our *Pericles* may be reckoned ; being dead, in its present form to all purposes of the stage, and of no very promising life in the closet.

The purpose is to make men glorious,
Et bonum quo antiquius eo melius.] As I suppose these lines with their context, to have originally stood as follows, I have so given them :

*And lords and ladies, of their lives
 Have read it as restoratives :
 'Purpose to make men glorious ;
 Et quo antiquius, eo melius.*

If you, born in these latter times;
 When wit's more ripe, accept my rhymes,
 And that to hear an old man sing,
 May to your wishes pleasure bring,
 I life would wish, and that I might
 Waste it for you, like taper-light.—
 This city then, Antioch the great
 Built up for his chiefest seat;⁶
 The fairest in all Syria;
 (I tell you what mine authors say :⁷)

This innovation may seem to introduce obscurity; but in huddling words on each other, without their necessary articles and prepositions, the chief skill of our present imitator of antiquated rhyme appears to have consisted.

Again, old copy:

“ This Antioch then, Antiochus the great

“ Built up; this city, for his chiefest seat.”

I suppose the original lines were these, and as such have printed them:

“ This city then, Antioch the great

“ Built up for his chiefest seat.”

Another redundant line offers itself in the same chorus:

“ Bad *child*, worse father! to entice his own—”

which I also give as I conceive it to have originally stood, thus:

“ Bad father! to entice his own——.”

The words omitted are of little consequence, and the artificial comparison between the guilt of the parent and the child, has no resemblance to the simplicity of Gower's narratives. The lady's frailty is sufficiently stigmatized in the ensuing lines. See my further sentiments concerning the irregularities of Shakspeare's metre, in a note on *The Tempest*, Vol. IV. p. 68, n. 6; and again in Vol. XI. p. 173, n. 7. STEEVENS.

⁶ ——— for his chiefest seat;] So, in Twine's Translation—“ The most famous and mighty King Antiochus, which builded the goodlie citie of Antiochia in Syria, and called it after his owne name, as the *chiefest seat* of all his dominions. STEEVENS.

⁷ (I tell you what mine authors say :)] This is added in imitation of Gower's manner, and that of Chaucer, Lydgate, &c. who often thus refer to the original of their tales.—These choruses resemble Gower in few other particulars. STEEVENS.

This king unto him took a pheere,⁷
 Who died and left a female heir,
 So buxom, blithe, and full of face,⁸
 As heaven had lent her all his grace;
 With whom the father liking took,
 And her to incest did provoke:
 Bad father! to entice his own
 To evil, should be done by none.
 By custom, what they did begin,⁹
 Was, with long use, account no sin.⁵
 The beauty of this sinful dame,
 Made many princes thither frame,³
 To seek her as a bed-fellow,
 In marriage-pleasures play-fellow:
 Which to prevent, he made a law,
 (To keep her still, and men in awe,⁴)

⁷ — *unto him took a pheere,*] This word, which is frequently used by our old poets, signifies a *mate* or companion. The old copies have—*peer*. For the emendation I am answerable. Throughout this piece, the poet, though he has not closely copied the language of Gower's poem, has endeavoured to give his speeches somewhat of an antique air. MALONE.

See Vol. XIX. p. 324, n. 6. STEEVENS.

⁸ — *full of face,*] i. e. completely, exuberantly beautiful. A *full fortune*, in *Othello*, means a *complete*, a *large one*. See also Vol. XVI. p. 373, n. 7. MALONE.

⁹ *By custom, what they did begin,*] All the copies read, unintelligibly — *But custom &c.* MALONE.

² — *account no sin.*] *Account* for accounted. So, in *King John*, *wast* for *wasted*:

“Than now the English bottoms have *wast* o'er.”

STEEVENS.

Again, in Gascoigne's *Complaint of Philomene*, 1575:

“And by the lawde of his pretence

“His lewdness was *acquitt*.”

The old copies read—*account'd*. For the correction I am answerable. MALONE.

³ — *thither frame,*] i. e. shape or direct their course thither.

MALONE.

⁴ (*To keep her still, and men in awe,*)] The meaning, I think,

That whoſo ask'd her for his wife,
His riddle told not, loſt his life:
So for her many a wight⁵ did die,
As yon grim looks do teſtify.⁶

is, not to keep her and men in awe, but, to keep her ſtill to himſelf, and to deter others from demanding her in marriage. MALONE.

Mr. Malone has properly interpreted this paſſage. So, in Twine's tranſlation: "—— which falſe reſemblance of hateful marriage, to the intent that he might alwaies enjoy, he invented &c. to drive away all ſuitors that ſhould reſort unto her, by propounding" &c. See alſo p. 22, n. 5. STEEVENS.

⁵ —— many a wight —] The quarto, 1609, reads — many of wight. Corrected in the folio. MALONE.

Perhaps the correction is erroneous, and we ſhould read, nearer to the traces of the old copy:

So for her many of might did die,——.

i. e. many men of might. Thus, afterwards:

"Yon ſometime famous princes," &c.

The *w* in the quarto 1609, might be only an *m* reverſed. STEEVENS.

⁶ *As yon grim looks do teſtify.*] Gower muſt be ſuppoſed here to point to the heads of thoſe unfortunate wights, which, he tells us, in his poem, were fixed on the gate of the palace at Antioch:

"The fader, whan he underſtood
"That thei his doughter thus beſought,
"With all his wit he caſt and ſought
"Howe that he mighte fynde a lette;
"And ſuch a ſtatute them he ſette,
"And in this wiſe his lawe taxeth,
"That what man his doughter axeth,
"But if he couth his queſtion
"Aſſoyle upon ſuggeſtion,
"Of certeyn thinges that befell,
"The which he wolde unto him tell,
"He ſhulde in certeyn leſe his hede:
"And thus there were many dede,
"Her heades ſtandinge on the gate;
"Till at laſt, long and late,
"For lack of anſwere in this wiſe
"The remenant, that wexen wyſe,
"Eſchewden to make aſſaie." MALONE.

As yon grim looks do teſtify.] This is an indication to me of the uſe of ſcenery in our ancient theatres. I ſuppoſe the audience were here entertained with the view of a kind of Temple-bar at Antioch.

STEEVENS.

What now ensues,⁶ to the judgment of your eye
I give, my cause who best can justify.' [Exit.

S C E N E I.

Antioch. *A Room in the Palace.*

Enter ANTIOCHUS, PERICLES, *and* Attendants.

ANT. Young prince of Tyre,⁸ you have at large
receiv'd
The danger of the task you undertake.

⁶ *What now ensues,*] The folio—*What ensues*. The original copy has—*What now ensues*. MALONE.

⁷ —— *my cause who best can justify.*] i. e. which (the judgment of your eye) best can justify, i. e. prove its resemblance to the ordinary course of nature. So, afterwards:

“When thou shalt kneel, and justify in knowledge,—”

But as no other of the four next choruses concludes with a heroick couplet, unless through interpolation, I suspect that the two lines before us originally stood thus:

“What now ensues,

“I give to the judgment of your eye,

“My cause who best can justify.”

In another of Gower's monologues there is an avowed hemistich:

“And yet he rides it out. Now please you wit

“The epitaph is for Marina writ

“By wicked Dionyza.”

See A& IV. sc. iv. STEEVENS.

⁸ *Young prince of Tyre,*] It does not appear in the present drama that the father of Pericles is living. By *prince*, therefore, throughout this play, we are to understand *prince regnant*. See A& II. sc. iv. and the epitaph in A& III. sc. iii. In the *Gesta Romanorum*, Apollonius is king of Tyre; and Appolyn, in Copland's translation from the French, has the same title. Our author, in calling Pericles a prince, seems to have followed Gower.

MALONE.

In Twine's translation he is repeatedly called “*Prince of Tyros*.”

STEEVENS.

PER. I have, Antiochus, and with a soul
Embolden'd with the glory of her praise,
Think death no hazard, in this enterprize.

[*Musick.*

ANT. Bring in our daughter, clothed like a bride,⁹
For the embracements even of Jove himself;
At whose conception, (till Lucina reign'd,)
Nature this dowry gave, to glad her presence,²

⁹ *Bring in our daughter, clothed like a bride,*] All the copies read:
Musick, bring in our daughter clothed like a bride, — —.

The metre proves decisively that the word *musick* was a marginal direction, inserted in the text by the mistake of the transcriber or printer. MALONE.

² *For the embracements even of Jove himself;*

At whose conception, (till Lucina reign'd,)

Nature this dowry gave, to glad her presence, &c.] It appears to me, that by her *conception*, Shakspeare means her *birth*; and that *till* is here used in the sense of *while*. So, in *The Scornful Lady*, Loveless says to Morecraft:

“ Will you persevere?”

To which he replies:

“ Till I have a penny.”

That is, *whilst* I have one.

And on the other hand, *while* sometimes signifies *till*; as in *Wit at several Weapons*, Pompey says:

“ I'll lie under the bed *while* midnight,” &c.

And in Massinger's *Old Law*, Simonides says to Cleanthes:

“ I'll trust you *while* your father's dead;”

Meaning, *until he be dead*; the words being used indiscriminately for each other in the old dramattick writers: and it is to be observed that they are both expressed in Latin by the same word, *donec*.

The meaning of the passage, according to my apprehension, is this: — “ At whose birth, during the time of her mother's labour, over which Lucina was supposed to preside, the planets all sat in council in order to endow her with the rarest perfections.” And this agrees with the principles of judicial astrology, a folly prevalent in Shakspeare's time; according to which the beauty, the disposition, as well as the fortune of all human beings, was supposed to depend upon the aspect of the stars at the time they were born, not at the time in which they were conceived. M. MASON.

The senate-house of planets all did fit,
To knit in her their best perfections.³

Perhaps the error lies in the word *conception*, and instead of it we ought to read *concession*. The meaning will then be obvious, and especially if we adopt Mr. M. Mason's sense of the preposition *till*. — "Bring in (says Antiochus) my daughter habited like a bride for Jove himself, *at whose concession* (i. e. by whose grant or leave,) nature bestowed this dowry upon her — While she was struggling into the world, the planets held a consultation how they should unite in her the utmost perfection their blended influence could bestow." — It should be observed, that the preposition *at* sometimes signifies *in consequence of*. Thus, in *The Comedy of Errors*:

"Whom I made lord of me, and all I had,
"At your important letters."

This change of a word allows the sense for which Mr. M. Mason contends, and without his strange supposal, that by her *conception*, was meant her *birth*.

The thought is expressed with less obscurity in *Kyng Appolyn of Tyre*, 1510: "—— For nature had put nothyng in oblyvyon at the fourmyng of her, but as a chef operacyon had set her in the fyght of the worlde." STEEVENS.

In the speech now before us, the words *whose* and *her* may, I think, refer to the daughter of Antiochus, without greater licence than is taken by Shakspeare in many of his plays. So, in *Othello*: "Our general cast us thus early for the love of his *Desdemona*: *whom* [i. e. our general] let us not therefore blame, he hath not yet made wanton the night with her." I think the construction is, "at whose conception the senate-house of planets all did fit." &c. and that the words, "till Lucina reign'd, Nature," &c. are parenthetical. MALONE.

³ *The senate-house of planets all did fit,*

To knit in her their best perfections.] I suspect that a rhyme was here intended, and that we ought to transpose the words in the second line, as follows:

The senate house of planets all did fit,

Their best perfections in her to knit.

To the contagion of this couplet perhaps we owe the subsequent fit of rhyming in which Pericles indulges himself, at the expence of readers and commentators.

The leading thought, indeed, appears to have been adopted from Sidney's *Arcadia*, Book II: "The senate-house of the planets was at no time so set for the decreeing of perfection in a man," &c.

Enter the daughter of ANTIOCHUS.

PER. See, where she comes, apparell'd like the
spring,
Graces her subjects, and her thoughts the king
Of every virtue gives renown to men!⁴

The sentiment, however, is expressed with less affectation in *Julius Caesar*;

“ ——— the elements

“ So mix'd in him, that nature might stand up,

“ And say to all the world, This was a man.”

STEEVENS.

⁴ See where she comes, &c.] In this speech of Pericles, a transposition perhaps is necessary. We might therefore read:

*See where she comes apparell'd like the king,
Graces her subjects, and her thoughts the spring
Of every virtue &c.*

Antiochus had commanded that his daughter should be clothed in a manner suitable to the bride of Jove; and thus dressed in royal robes, she may be said to be apparelled *like the king*.

After all, I am dissatisfied with my own conjecture, and cannot help suspecting some deep corruption in the words of Pericles. With what propriety can a lady's *thoughts* be styled — *the king of every virtue*, &c.? Let the reader exert his sagacity on this occasion. — In a subsequent scene Jupiter is called *the king of thoughts*; and in *King Henry IV.* Part I. Douglas tells Hotspur that he is the *king of honour*; but neither of these passages will solve our present difficulty. We might read:

—— and her thoughts the wing
Of every virtue, &c.

for in *All's well that ends well* we have “a virtue of a good wing.”

That every virtue may borrow wings (i. e. derive alacrity) from the sentiments of a young, beautiful, and virtuous woman, is a truth that cannot be denied. Pericles, at this instant, supposes the daughter of Antiochus to be as good as she is fair. The passage indeed, with another change as slight, may convey as obvious a meaning.

She comes (says Pericles) adorned with all the colours of the spring; the Graces are proud to enroll themselves among her

Her face, the book of praises, where is read
 Nothing but curious pleasures,⁵ as from thence
 Sorrow were ever ras'd,⁶ and testy wrath

subjects; and the king (i. e. the chief) of every virtue that ennoble
 humanity, impregnates her mind:

*Graces her subjects, in her thoughts the king
 Of every virtue &c.*

In short, she has no superior in beauty, yet still she is herself under
 the dominion of virtue.

But having already stated my belief that this passage is incurably
 depraved, I must now add, that my present attempts to restore it
 are, even in my own judgement, as decidedly abortive.

STEEVENS.

⁵ *Her face, the book of praises, where is read*

Nothing but curious pleasures,] In what sense a lady's face can
 be styled a book of praises (unless by a very forced construction it
 be understood to mean an aggregate of what is praise worthy) I pro-
 fess my inability to understand.

A seemingly kindred thought occurs in a MS. play entitled *The
 Second Maiden's Tragedy*:

"Tyrant. Thy honours with thy daughter's love shall rise.

"I shall read thy deservings in her eyes."

"Helvetius. O may they be eternal books of pleasure

"To show you all delight." STEEVENS.

So, in *Romeo and Juliet*:

"Read o'er the volume of young Paris face,

"And find delight writ there with beauty's pen."

Again, in *Macbeth*:

"Your face, my thane, is as a book, where men

"May read strange matters."

Again, in *Love's Labour's Lost*:

"Study his bias leaves, and makes his book thine eyes,

"Where all those pleasures live, that art could comprehend."

The same image is also found in his *Rape of Lucrece* and in
Coriolanus. Praises is here used for beauties, the cause of admiration
 and praise. MALONE.

So, in *The Elder Brother*, Charles says of Angelina,

"—— She has a face looks like a story;

"The story of the heavens looks very like her."

M. MASON.

⁶ *Sorrow were ever ras'd,]* Our author has again this expression
 in *Macbeth*:

"Rase out the written troubles of the brain."

Could never be her mild companion.⁷
 Ye gods that made me man, and fway in love,
 That have inflam'd desire in my breast,⁸
 To taste the fruit of yon celestial tree,
 Or die in the adventure, be my helps,
 As I am son and servant to your will,
 To compass such a boundless happiness!⁹

ANT. Prince Pericles, — —

PER. That would be son to great Antiochus.

ANT. Before thee stands this fair Hesperides,²

The second quarto, 1619, and all the subsequent copies, read —
rackt. The first quarto — *racde*, which is only the old spelling of
ras'd; the verb being formerly written *race*. Thus, in *Dido Queen*
of Carthage, by Marlowe and Nashe, 1594:

“ But I will take another order now,

“ And *race* the eternal register of time.”

The metaphor in the preceding line —

“ Her face, the *book* of praises,”

shews clearly that this was the author's word. MALONE.

⁷ — and testy wrath

[*Could never be her mild companion.*] This is a bold expression: —
testy wrath could not well be a mild companion to any one; but
 by *her mild companion*, Shakspeare means, the *companion of her mild-*
ness. M. MASON.

⁸ [*That have inflam'd desire in my breast,*] It should be remembered
 that *desire* was sometimes used as a trisyllable. See Vol. XIX. p.
 49, n. 8. MALONE.

⁹ [*To compass such a boundless happiness!*] All the old copies have
bondless. The reading of the text was furnished by Mr. Rowe.

MALONE.

² [*Before thee stands this fair Hesperides,*] In the enumeration of
 the persons prefixed to this drama, which was first made by the
 editor of Shakspeare's plays in 1664, and copied without alteration
 by Mr. Rowe, the daughter of Antiochus is, by a ridiculous mistake,
 called *Hesperides*, an error to which this line seems to have given
 rise. — Shakspeare was not quite accurate in his notion of the
Hesperides, but he certainly never intended to give this appellation
 to the princess of Antioch; for it appears from *Love's Labour's*
Lost, Act IV. scene the last, that he thought *Hesperides* was the
 name of the garden in which the golden apples were kept; in

With golden fruit, but dangerous to be touch'd;
 For death-like dragons here affright thee hard:
 Her face, like heaven, enticeth thee to view
 A countless glory,³ which desert must gain:
 And which, without desert, because thine eye
 Presumes to reach, all thy whole heap must die.⁴
 Yon sometime famous princes,⁵ like thyself,
 Drawn by report, advent'rous by desire,

which sense the word is certainly used in the passage now before us:

"For valour, is not love a Hercules,

"Still climbing trees in the *Hesperides*?"

In the first quarto edition of this play, this lady is only called *Antiochus' daughter*. If Shakspeare had wished to have introduced a female name derived from the *Hesperides*, he has elsewhere shown that he knew how such a name ought to be formed; for in *As you like it* mention is made of "*Hesperia*, the princess' gentlewoman."

MALONE.

³ *A countless glory*,| The *countless* glory of a face, seems a harsh expression; but the poet, probably, was thinking of the stars, the *countless* eyes of heaven, as he calls them in p. 26.

MALONE.

Old copy — *Her countless &c.* I read — "*A countless glory*, —:" i. e. her face, like the firmament, invites you to a blaze of beauties too numerous to be counted. In the first book of the *Corinthians*, ch. xv: " — there is another *glory* of the stars."

STEEVENS.

⁴ — *all thy whole heap must die*.] i. e. thy whole mass must be destroyed. There seems to have been an opposition intended. *Thy whole heap*, thy body, must suffer for the offence of a *part*, thine eye. The word *bulk*, like *heap* in the present passage, was used for *body* by Shakspeare and his contemporaries. See Vol. XV. p. 304, n. 4.

MALONE.

The old copies read — *all the whole heap*. I am answerable for this correction. MALONE.

⁵ *Yon sometime famous princes, &c.*] See before p. 15, n. 6.

MALONE.

So, in Twine's translation: " — and his head was set up at the gate, to terrifie others that should come, who beholding there the present image of death, might advise them from assaying any such danger. These outrages practised Antiochus, to the end he might continue in filthy incest with his daughter." STEEVENS.

Tell thee with speechless tongues, and semblance
pale,

That, without covering, save yon field of stars,⁶
They here stand martyrs, slain in Cupid's wars;
And with dead cheeks advise thee to desist,⁷
For going on death's net,⁸ whom none resist.

PER. Antiochus, I thank thee, who hath taught
My frail mortality to know itself,
And by those fearful objects to prepare
This body, like to them, to what I must:⁹
For death remember'd, should be like a mirror,
Who tells us, life's but breath; to trust it, error.
I'll make my will then; and as sick men do,
Who know the world, see heaven, but feeling woe,⁴

⁶ ——— without covering, save yon field of stars,] Thus, *Lucan*,
Lib. VII:

“ ——— coelo tegitur qui non habet urnam.” STEEVENS.

⁷ And with dead cheeks advise thee to desist,] Thus, in *Romeo and Juliet*:

“ ——— think upon these gone;

“ Let them affright thee.” STEEVENS.

⁸ For going on death's net,] Thus the old copies, and rightly.
Mr. Malone would read — *From going &c.* but *for going* means
the same as *for fear of going*. So, in *The Two Gentlemen of Verona*,
Lucetta says of the fragments of a letter:

“ Yet here they shall not lie for catching cold.”

i. e. *for fear of it*. See Vol. IV. p. 185, n. 6.

It were easy to subjoin a crowd of instances in support of this
original reading. STEEVENS.

I would read — *in death's net*. PERCY.

⁹ ——— like to them, to what I must:] That is, to prepare this
body for that state to which I must come. MALONE.

⁴ Who know the world, see heaven, but feeling woe, &c.] The
meaning may be — I will act as sick men do; who having had ex-
perience of the pleasures of the world, and only a visionary and distant
prospect of heaven, have neglected the latter for the former; but at
length feeling themselves decaying, grasp no longer at temporal pleasures,
but prepare calmly for futurity. MALONE.

Malone has justly explained the meaning of this passage, but he

Gripe not at earthly joys, as erst they did;
 So I bequeath a happy peace to you,
 And all good men, as every prince should do;
 My riches to the earth from whence they came;
 But my unspotted fire of love to you.

[*To the daughter of ANTIOCHUS.*

Thus ready for the way of life or death,
 I wait the sharpest blow, Antiochus,
 Scorning advice.

ANT. Read the conclusion then;³
 Which read and not expounded, 'tis decreed,
 As these before thee, thou thyself shalt bleed.

DAUGH. In all, save that, may'st thou prove
 prosperous!
 In all, save that, I wish thee happiness!⁴

has not shewn how the words, as they stand, will bear that meaning: Some amendment appears to me to be absolutely necessary, and that which I should propose is to read,

Who now in the world see heaven, &c.

That is who at one time of their lives find heaven in the pleasures of the world, but after having tasted of misfortune, begin to be weaned from the joys of it. Were we to make a further alteration, and read—*seek heaven*, instead of—*see heaven*, the expression would be stronger; but that is not necessary. M. MASON.

³ *Read the conclusion then;*] This and the two following lines are given in the first quarto to Pericles; and the word *Antiochus*, which is now placed in the margin, makes part of his speech. There can be no doubt that they belong to *Antiochus*. MALONE.

These lines in the old copies stand as follows:

“ Thus ready for the way of life or death
 “ I wayte the sharpest blow (*Antiochus*)
 “ Scorning aduice; read the conclusion then:
 “ Which read ” &c.

Unbroken measure, as well as the spirit of this passage, perhaps decide in favour of its present arrangement. STEEVENS.

⁴ *In all, save that, &c.*] Old copy:

Of all said yet, may'st thou prove prosperous!
 Of all said yet, I wish thee happiness!

PER. Like a bold champion, I assume the lists,
Nor ask advice of any other thought
But faithfulness, and courage.⁵

[He reads the Riddle.⁶]

*I am no viper, yet I feed
On mother's flesh, which did me breed:*

'Said is here apparently contracted for *assay'd*, i. e. tried, attempted. PERCY.

She cannot wish him more prosperous, with respect to the exposition of the riddle, than the other persons who had attempted it before; for as the necessary consequence of his expounding it would be the publication of her own shame, we cannot suppose that she should wish him to succeed in that. The passage is evidently corrupt, and should probably be corrected by reading the lines thus:

In all, save that, may'st thou prove prosperous!

In all, save that, I wish thee happiness!"

Her father had just said to Pericles, that his life depended on his expounding the riddle; and the daughter, who feels a regard for the Prince, expresses it by deprecating his fate, and wishing him success in every thing except that. She wishes that he may not expound the riddle, but that his failing to do so may be attended with prosperous consequences. When we consider how licentious Shakspeare frequently is in the use of his particles, it may not perhaps be thought necessary to change the word *of*, in the beginning of these lines, for the word *in*. There is no great difference in the traces of the letters between *said* and *save*; and the words *that* and *yet* have one common abbreviation, viz *y^t*.

M. MASON.

I have inserted Mr. M. Mason's conjecture in the text, as it gives a more reasonable turn to the speech than has hitherto been supplied; and because it is natural to wish that the only words assigned to this lady, might have some apt and determinate meaning.

STEEVENS.

⁵ *Nor ask advice of any other thought*

But faithfulness and courage.] This is from the third book of Sidney's *Arcadia*: "Whereupon asking advice of no other thought but faithfulness and courage, he presently lighted from his own horse," &c. edit. 1633, p. 253. STEEVENS.

⁶ *He reads the Riddle.*] The riddle is thus described in Gower:

*I sought a husband, in which labour,
 I found that kindness in a father.⁶
 He's father, son, and husband mild,
 I mother, wife, and yet his child.
 How they may be, and yet in two,
 As you will live, resolve it you.⁷*

Sharp physick is the last:⁸ but O you powers!
 That give heaven countless eyes to view men's acts,⁹

*“ Questio regis Antiochi.—Scelere vehor, maternâ carne vescor, quere
 patrem meum, matris meæ virum, uxoris meæ filium.*

*“ With felonie I am upbore,
 “ I ete, and have it not forlore,
 “ My moders fleshe whose husbonde
 “ My fader for to seeke I fonde,
 “ Which is the sonne eke of my wife,
 “ Hereof I am inquisitive.
 “ And who that can my tale save,
 “ All quite he shall my doughter have.
 “ Of his answere and if he faile,
 “ He shall be dead withouten faile.” MALONE.*

⁶ *I sought a husband, in which labour,
 I found that kindness in a father.*] The defective rhyme which
labour affords to *father*, and the obscurity indeed of the whole
 couplet, induce me to suppose it might originally have stood thus:

*I sought a husband; in which rather
 I found the kindness of a father.*

In which (i. e. in whom, for this pronoun anciently related to
 persons as well as things) I rather found parental than marital love.
 STEEVENS.

⁷ *As you will live, resolve it you.*] This duplication is common
 enough in ancient writers. So, in *King Henry IV. Part I*:

“ I'll drink no more, for no man's pleasure I.”

MALONE.

⁸ *Sharp physick is the last:*] i. e. the intimation in the last line
 of the riddle that his life depends on resolving it; which he pro-
 perly enough calls *sharp physick*, or a bitter potion. PERCY.

⁹ *That give heaven countless eyes to view men's acts,*] So, in *A
 Midsummer Night's Dream*:

*“ — who more engilds the night,
 “ Than all yon fiery oes and eyes of light.” MALONE.*

Why cloud they not² their fights perpetually,
 If this be true, which makes me pale to read it?
 Fair glass of light, I lov'd you, and could still,

[*Takes hold of the hand of the princess.*

Were not this glorious casket stor'd with ill:
 But I must tell you,—now, my thoughts revolt;
 For he's no man on whom perfections wait,³
 That knowing sin within, will touch the gate.
 You're a fair viol, and your sense the strings;
 Who, finger'd to make man his lawful musick,⁴
 Would draw heaven down, and all the gods to
 hearken;

But, being play'd upon before your time,
 Hell only danceth at so harsh a chime:
 Good sooth, I care not for you.

ANT. Prince Pericles, touch not, upon thy life,⁵
 For that's an article within our law,
 As dangerous as the rest. Your time's expir'd;
 Either expound now, or receive your sentence.

² ——— countleſs eyes ———

Why cloud they not —] So, in *Macbeth*:

“ ——— ſtars, hide your fires,

“ Let not light ſee,” &c. STEEVENS.

³ *For he's no man on whom perfections wait,*] Means no more than—he's no honeſt man, that knowing, &c. MALONE.

⁴ ——— to make man —] i. e. to produce for man, &c.

MALONE.

⁵ *Prince Pericles, touch not, upon thy life,*] This is a ſtroke of nature. The inceſſuous king cannot bear to ſee a rival touch the hand of the woman he loves. His jealousy reſembles that of Antony:

“ ——— to let him be familiar with

“ My play-fellow, your hand; this kingly ſeal,

“ And pligher of high hearts.” STEEVENS.

Malefort, in Maſſinger's *Unnatural Combat*, expreſſes the like impatient jealousy, when Beaufort touches his daughter Theocrine, to whom he was betrothed. M. MASON.

PER. Great king,
 Few love to hear the sins they love to act;
 'Twould 'braid yourself too near for me to tell it!
 Who has a book of all that monarchs do,
 He's more secure to keep it shut, than shown;
 For vice repeated, is like the wand'ring wind,
 Blows dust in others' eyes, to spread itself;⁵
 And yet the end of all is bought thus dear,
 The breath is gone, and the sore eyes see clear
 To stop the air would hurt them.⁶ The blind mole
 casts

⁵ *For vice repeated, is like the wand'ring wind,
 Blows dust in others' eyes, to spread itself; &c.] That is, which
 blows dust, &c.*

The man who knows of the ill practices of princes, is unwise if he reveals what he knows; for the publisher of vicious actions resembles the wind, which, while it passes along, blows dust into men's eyes.—When the blast is over, the eye that has been affected by the dust, suffers no farther pain, but can see as clearly as before; so by the relation of criminal acts, the eyes of mankind (though they are affected, and turn away with horror,) are opened, and see clearly what before was not even suspected: but by exposing the crimes of others, the relater suffers himself; as the breeze passes away, so the breath of the informer is gone; he dies for his temerity. Yet, to stop the course or ventilation of the air, would hurt the eyes; and to prevent informers from divulging the crimes of men would be prejudicial to mankind.

Such, I think, is the meaning of this obscure passage.

MALONE.

⁶ *The breath is gone, and the sore eyes see clear
 To stop the air would hurt them.]* Malone has mistaken the meaning of this part of the speech of Pericles:—There should be no stop after the word *clear*, that line being necessarily connected with the following words; and the meaning is this: “The breath is gone, and the eyes, though sore, see clear enough to stop for the future the air that would annoy them.”

Malone supposes the sentence to end with the first of these lines, and makes the other a general political aphorism, not perceiving that, “to stop the air would hurt them;” means only to “stop the air *that* would hurt them;” the pronoun being omitted; an ellipsis frequent not only in poetry, but in prose.

Pericles means only, by this similitude, to shew the danger of

Copp'd hills⁷ towards heaven, to tell, the earth is
wrong'd

By man's oppression;⁸ and the poor worm doth die
for't.⁹

Kings are earth's gods: in vice their law's their
will;

And if Jove stray, who dares say, Jove doth ill?

It is enough you know; and it is fit,

What being more known grows worse, to smother
it.

All love the womb that their first being bred,

Then give my tongue like leave to love my head.

revealing the crimes of princes; for as they feel themselves hurt by the publication of their shame, they will, of course, prevent a repetition of it, by destroying the person who divulged it: He pursues the same idea in the instance of the mole, and concludes with requesting that the king would

"Give his tongue like leave to love his head."

That is, that he would not force his tongue to speak what, if spoken, would prove his destruction.

In the second scene Pericles says, speaking of the King:

"And what may make him blush in being known,

"He'll stop the course by which it might be known."

Which confirms my explanation. M. MASON.

⁷ Copp'd hills—] i. e. rising to a top or head. *Copped Hall*, in Essex, was so named from the lofty pavilion on the roof of the old house, which has been since pulled down. The upper tire of masonry that covers a wall is still called the *copping* or *coping*. High-crowned hats were anciently called *copatain* hats.

STEEVENS.

⁸ — the earth is wrong'd

By man's oppression;] Old copies — *throng'd*. For this change I am answerable. STEEVENS.

⁹ — and the poor worm doth die for't.] I suppose he means to call the mole, (which suffers in its attempts to complain of man's injustice) a *poor worm*, as a term of commiseration. Thus, in *The Tempest*, Prospero speaking to Miranda, says,

"Poor worm! thou art infected."

The mole remains secure till he has thrown up those hillocks, which, by pointing out the course he is pursuing, enable the vermin-hunter to catch him. STEEVENS.

ANT. Heaven, that I had thy head!² he has
 found the meaning;—
 But I will gloze with him.³ [*Aside.*] Young prince
 of Tyre,
 Though, by the tenour of our strict edict,⁴
 Your exposition misinterpreting,⁵
 We might proceed to cancel of your days;⁶
 Yet hope, succeeding from so fair a tree

² *Heaven, that I had thy head!*] The speaker may either mean to say, *O, that I had thy ingenuity!* or, *O, that I had thy head, sever'd from thy body!* The latter, I believe, is the meaning.

MALONE.

³ *But I will gloze with him.*] So, Gower:

“ The kinge was wondre sorie tho,
 “ And thought, if that he said it oute,
 “ Then were he shamed all aboute:
 “ With flie wordes and with felle
 “ He sayth: My sonne I shall thee telle,
 “ Though that thou be of littel witte,” &c.

MALONE.

⁴ — our strict edict,] The old copy has — your strict edict: Corrected in the folio. MALONE.

⁵ *Your exposition misinterpreting,*] Your exposition of the riddle being a mistaken one; not interpreting it rightly. MALONE.

⁶ — to cancel of your days;] The quarto, 1609, reads—to counsel of your days; which may mean, to deliberate how long you shall be permitted to live. But I believe that counsel was merely an error of the press, which the editor of the folio, 1664, corrected by reading to cancel off your days. The substitution of off for of is unnecessary; for cancel may have been used as a substantive. We might proceed to the cancellation or destruction of your life. Shakspeare uses the participle cancell'd in the sense required here, in his *Rape of Lucrece*, 1594:

“ An expir'd date, cancell'd ere well begun.”

The following lines in *King Richard III.* likewise confirm the reading that has been chosen:

“ Cancel his bond of life, dear God, I pray,
 “ That I may live to say, the dog is dead.”

MALONE.

To omit the article was formerly a practice not uncommon. So, in *Titus Andronicus*: “Ascend, fair queen, Pantheon,” i. e. the Pantheon. STEEVENS.

Again, in *King Lear*:

“ Hot questrists after him, met him at gate.”

MALONE.

As your fair self, doth tune us otherwise:
 Forty days longer we do respite you;⁷
 If by which time our secret be undone,
 This mercy shows, we'll joy in such a son:
 And until then, your entertain shall be,
 As doth besit our honour, and your worth.⁸

[*Exeunt* ANTIOCHUS, *his daughter*, and *Attend.*]

PER. How courtesy would seem to cover sin!
 When what is done is like an hypocrite,
 The which is good in nothing but in sight.
 If it be true that I interpret false,
 Then were it certain, you were not so bad,
 As with foul incest to abuse your soul;
 Where now you're both a father and a son,⁹

⁷ *Forty days longer we do respite you;*] In *The Gesta Romanorum*, *Confessio Amantis*, and *The History of King Appolyn*, thirty days only are allowed for the solution of this question. It is difficult to account for this minute variation, but by supposing that our author copied some translation of the *Gesta Romanorum* hitherto undiscovered. MALONE.

It is *thirty* days in Twide's translation. *Forty*, as I have observed in a note on some other play (I forget which) was the familiar term when the number to be mentioned was not of arithmetical importance. STEEVENS.

⁸ ——— your entertain shall be,

As doth besit our honour, and your worth.] I have no doubt but that these two lines were intended to rhyme together in our author's copy, where originally they might have stood thus:

————— your entertain shall be,
As doth besit our honour, your degree.

Or,

As doth our honour fit and your degree.

So, in *King Richard III.* Act III. sc. vii:

"Best fitteth my degree, and your condition."

STEEVENS.

⁹ *Where now you're both a father and a son.*] *Where*, in this place, has the power of *whereas*. So, in *The Two Gentlemen of Verona*:

"And *where* I thought the remnant of mine age
 "Should have been cherish'd by her childlike duty,
 "I am now full resolv'd to take a wife."

By your untimely claspings with your child,
 (Which pleasure fits an husband, not a father;)
 And she an eater of her mother's flesh,
 By the defiling of her parent's bed;
 And both like serpents are, who though they feed
 On sweetest flowers, yet they poison breed.
 Antioch, farewell! for wisdom sees, those men
 Blush not in actions blacker than the night,
 Will shun no course to keep them from the light.^a
 One sin, I know, another doth provoke;
 Murder's as near to lust, as flame to smoke:
 Poison and treason are the hands of sin,
 Ay, and the targets, to put off the shame:
 Then, lest my life be cropp'd to keep you clear,³
 By flight I'll shun the danger which I fear. [Exit.

Where (and with the same meaning) occurs again in A& II. sc. iii. of this play:

"Where now his son's a glow-worm" &c. STEEVENS.

^a — for wisdom sees, those men

Blush not in actions blacker than the night,

Will shun no course to keep them from the light.] All the old copies read—will shew—, but shew is evidently a corruption. The word that I have ventured to insert in the text, in its place, was suggested by these lines in a subsequent scene, which appear to me strongly to support this emendation:

"And what may make him blush in being known,

"He'll stop the course by which it might be known."

We might read 'schew for eschew, if there were any instance of such an abbreviation being used.

The expression is here, as in many places in this play, elliptical: for wisdom sees, that those who do not blush to commit actions blacker than the night, will not shun any course, in order to preserve them from being made publick. MALONE.

³ — to keep you clear,] To prevent any suspicion from falling on you. So, in Macbeth:

"—always thought, that I

"Require a clearness." MALONE.

Re-enter ANTIOCHUS.

ANT. He hath found the meaning,⁴ for the which
 we mean
 To have his head.
 He must not live to trumpet forth my infamy,
 Nor tell the world, Antiochus doth sin
 In such a loathed manner:
 And therefore instantly this prince must die;
 For by his fall my honour must keep high.
 Who attends on us there?

Enter THALIARD.⁵

THAL. Doth your highness call?
 ANT. Thaliard, you're of our chamber,⁶ and our
 mind
 Partakes her private actions⁷ to your secrecy;
 And for your faithfulness we will advance you.
 Thaliard, behold, here's poison, and here's gold;
 We hate the prince of Tyre, and thou must kill
 him;

⁴ *He hath found the meaning,*] So, in Twine's book: "Apollonius prince of Tyre hath found out the solution of my question; wherefore take shipping" &c. STEEVENS.

⁵ ——— *Thaliard.*] This name is somewhat corrupted from *Thaliarch*, i. e. *Thaliarchus*, as it stands in Twine's translation.

STEEVENS.

⁶ *Thaliard, you're of our chamber, &c.*] So, in Twine's translation: "Thaliarchus, the only faithfull and trustie minister of my secrets" &c. The rest of the scene is formed on the same original.

STEEVENS.

⁷ *Partakes her private actions* —] Our author in *The Winter's Tale* uses the word *partake* in an active sense, for *participate*:

" ——— your exultation

" *Partake to every one.*" MALONE.

It fits thee not to ask the reason why,
Because we bid it. Say, is it done?⁵

THAL.
'Tis done.

My lord,

Enter a Messenger.

ANT. Enough;
Lest your breath cool yourself, telling your haste.⁶

MESS. My lord, prince Pericles is fled.

[*Exit Messenger.*

ANT.

As thou

Wilt live, fly after: and as' an arrow, shot
From a well-experienc'd archer, hits the mark
His eye doth level at, so thou ne'er return,
Unless thou say, Prince Pericles is dead.

THAL. My lord, if I
Can get him once within my pistol's length,
I'll make him sure: so farewell to your highness.

[*Exit.*

⁵ *Say, is it done?*] We might point differently:

It fits thee not to ask the reason why:

Because we bid it, say is it done? MALONE.

⁶ *Lest your breath &c.*] Old copy—

Let your breath cool yourself, telling your haste.

This passage is little better than nonsense, as it stands, and evidently requires amendment.—The words are addressed, not to the Messenger, but to Thaliard, who has told the King that he may consider Pericles as already dead; to which the King replies,

Enough;

Lest your breath cool yourself, telling you haste.

That is, "Say no more of it, lest your breath, in describing your alacrity, should cool your ardour." The words *let* and *lest* might easily have been confounded. M. MASON.

See (for instances of the same typographical error,) Vol. XIX, p. 367. n. 5. STEEVENS.

⁷ — and, as —] Thus the folio. The quarto reads—*and like an arrow.* MALONE.

ANT. Thaliard, adieu! till Pericles be dead,
My heart can lend no succour to my head.* [Exit.

S C E N E II.

Tyre. *A Room in the Palace.*

Enter PERICLES, HELICANUS, and other Lords.

PER. Let none disturb us: Why this charge of thoughts?*

* *My heart can lend no succour to my head.*] So, the King in *Hamlet*:

“ ——— till I know 'tis done,

“ How ere my haps, my joys were ne'er begun.”

MALONE.

* ——— *Why this charge of thoughts?*] [Old copy — why should &c.] The quarto, 1609, reads—*châge*. The emendation was suggested by Mr. Steevens. The folio 1664, for *châge* substituted *change*. *Change* is printed for *charge* in *As you like it*, 1623, A& I. sc. iii. and in *Coriolanus*, A& V. sc. iii.

Thought was formerly used in the sense of melancholy. See Vol. XVIII. p. 334, n. 7. MALONE.

In what respect are the thoughts of Pericles *changed*? I would read “ ——— *charge* of thoughts,” i. e. weight of them, burthen, pressure of thought. So afterwards in this play:

“ Patience, good sir, even for this *charge*.”

The first copy reads *châge*.

Although—*thought*, in the singular number, often means *melancholy*, in the plural, I believe, it is never employed with that signification. STEEVENS.

Change of thoughts, it seems was the old reading, which I think preferable to the amendment. By *change of thoughts* Pericles means, that change in the disposition of his mind—that unusual propensity to melancholy and cares, which he afterwards describes, and which made his body pine, and his soul to languish. There appears, however, to be an error in the passage; we should leave out the word *should*, which injures both the sense and the metre, and read

Let none disturb us: why this change of thoughts?

M. MASON.

The sad companion, dull-ey'd melancholy,^a
 By me so us'd a guest is, not an hour,
 In the day's glorious walk, or peaceful night,
 (The tomb where grief should sleep,) can breed me
 quiet!

Here pleasures court mine eyes, and mine eyes shun
 them,

And danger, which I feared, is at Antioch,
 Whose arm seems far too short to hit me here:
 Yet neither pleasure's art can joy my spirits,
 Nor yet the other's distance comfort me.
 Then it is thus: the passions of the mind,
 That have their first conception by mis-dread,
 Have after-nourishment and life by care;
 And what was first but fear what might be done,^b
 Grows elder now, and cares it be not done.^c
 And so with me;—the great Antiochus
 ('Gainst whom I am too little to contend,
 Since he's so great,^d can make his will his act,)
 Will think me speaking, though I swear to silence;
 Nor boots it me to say, I honour him,^e

^a *The sad companion, dull-ey'd melancholy,*] So, in *The Comedy of Errors*:

“ Sweet recreation barr'd, what doth ensue

“ But moody and dull Melancholy,

“ Kinsman to grim and comfortless despair?” MALONE.

—— dull-ey'd melancholy,] The same compound epithet occurs in *The Merchant of Venice*:

“ I'll not be made a soft and dull-ey'd fool.” STEEVENS.

^b —— but fear what might be done,] But fear of what might happen. MALONE.

^c —— and cares it be not done,] And makes provision that it may not be done. MALONE.

^d Since he's so great,] Perhaps we should read—

Since he, so great, &c.

otherwise the latter part of the line will be elliptical. STEEVENS.

^e —— to say, I honour him,] Him was supplied by Mr. Rowe for the sake of the metre. MALONE.

If he suspect I may dishonour him:
 And what may make him blush in being known,
 He'll stop the course by which it might be known;
 With hostile forces he'll o'erspread the land,
 And with the ostent of war will look so huge,⁷
 Amazement shall drive courage from the state;
 Our men be vanquish'd, e'er they do resist,
 And subjects punish'd, that ne'er thought offence:
 Which care of them, not pity of myself,
 Who am no more but as the tops of trees,
 (Which fence the roots they grow by, and defend
 them,)
 Makes⁸ both my body pine, and soul to languish,
 And punish that before, that he would punish.

⁷ *And with the ostent &c.*] Old copies—

And with the stent of war will look so huge.

Should not this be,

And with th' ostent of war &c.? TYRWHITT.

The emendation made by Mr. Tyrwhitt is confirmed by a passage in *The Merchant of Venice*:

“ Like one well studied in a sad ostent,

“ To please his grandam.”

Again, in *King Richard II*:

“ With ostentation of despised arms.” MALONE.

⁸ *Which care of them, &c.*] Old copy—

Which care of them, not pity of myself,

(Who once no more but as the tops of trees.

Which fence the roots they grow by, and defend them,)

Makes &c.

I would read— *Who am no more &c.* FARMER.

Pericles means to compare the head of a kingdom to the upper branches of a tree. As it is the office of the latter to screen the roots they grow by, so it is the duty of the former to protect his subjects, who are no less the supporters of his dignity.

STEEVENS.

Once more, must have been a corruption. I formerly thought the poet might have written *Who owe no more*, but am now persuaded that he wrote, however ungrammatically—*Who wants no more*, i. e. which *self-wants* no more; has no other wish or

1. LORD. Joy and all comfort in your sacred breast!

2. LORD. And keep your mind, till you return to us,

Peaceful and comfortable!

HEL. Peace, peace, my lords, and give experience tongue.

They do abuse the king, that flatter him:

For flattery is the bellows blows up sin;

The thing the which is flatter'd, but a spark,

To which that breath gives heat and stronger glowing;⁹

Whereas reproof, obedient, and in order,

Fits kings, as they are men, for they may err.

When signior Sooth² here does proclaim a peace

He flatters you, makes war upon your life:

Prince, pardon me, or strike me, if you please;

I cannot be much lower than my knees.

PER. All leave us else; but let your cares o'erlook

desire, but to protect its subjects. The transcriber's ear, I suppose, deceived him in this as in various other instances. It should be remembered that *self* was formerly used as a substantive, and is so used at this day by persons of an inferior rank, who frequently say—*his self*. Hence, I suppose, the author wrote *wants* rather than *want*. MALONE.

⁹ *To which that breath &c.*] i. e. the breath of flattery. The old copy reads—that *spark*; the word, (as Mr. Steevens has observed,) being accidentally repeated by the compositor. He would read—that *wind*. MALONE.

This passage seems to be corrupt, as it stands, and the sense requires that we should read,

To which that blast gives heat and stronger glowing.

Steevens agrees with me in the necessity of some amendment, but proposes to read *wind*, which I think not so proper a word as *blast*.

M. MASON.

² *When signior Sooth —*] A near kinsman of this gentleman is mentioned in *The Winter's Tale*: “——and his pond fish'd by his next neighbour, by *for Smile*, his neighbour.”

What shipping, and what lading's in our haven,
And then return to us. [*Exeunt Lords.*] Helicanus,
thou

Hast moved us: what seest thou in our looks?

HEL. An angry brow, dread lord.

PER. If there be such a dart in princes' frowns,
How durst thy tongue move anger to our face?

HEL. How dare the plants look up to heaven,
from whence

They have their nourishment?³

PER. Thou know'st I have power
To take thy life.

HEL. [*Kneeling.*] I have ground the axe myself;
Do you but strike the blow.

PER. Rise, pr'ythee rise;
Sit down, sit down; thou art no flatterer:
I thank thee for it; and high heaven forbid,
That kings should let their ears hear their faults
hid!⁴

³ *How dare the plants look up to heaven, from whence*

They have their nourishment?] Thus the quarto 1609. Mrs
Rowe &c. read,

How dare the planets look up unto heaven

From whence they have their nourishment?

It would puzzle a philosopher to ascertain the quality of planetary
nourishment, or to discover how planets, which are already in heaven,
can be said to look up to it. STEVENS.

⁴ *That kings should let their ears hear their faults hid!]* Heaven
forbid, that kings should stop their ears, and so prevent them from
hearing their secret faults!—To let formerly signified to hinder.

So, in *Hamlet*:

"By heaven I'll make a ghost of him that lets me."

Again, in *Tancred and Gismund*, 1592:

"Nor base suspect of aught to let his suit." MALONE.

I am not clear but that *let* is here used in its ordinary sense.
"Forbid it, heaven (says Pericles) that kings should suffer their
ears to hear their failings palliated!" MOLT WHITE.

Fit counsellor, and servant for a prince,
 Who by thy wisdom mak'st a prince thy servant,
 What would'st thou have me do?

HEL. With patience bear
 Such griefs as you do lay upon yourself.

PER. Thou speak'st like a physician, Helicanus;
 Who minister'st a potion unto me,
 That thou would'st tremble to receive thyself.
 Attend me then: I went to Antioch,
 Where, as thou know'st,⁵ against the face of death,
 I fought the purchase of a glorious beauty,
 From whence an issue⁶ I might propagate,
 Bring arms to princes, and to subjects joys.⁷

⁵ Where, as thou know'st, &c.] Malone observes that *whereas* is frequently used by the old dramatick writers, instead of *where*, and he is certainly right; but the observation is not to the purpose on the present occasion; for the word *whereas* does not really occur in this passage, which should be printed and pointed thus:

—— I went to Antioch,

Where, as thou know'st, against the face of death,
 I fought the purchase of a glorious beauty.

Where is more frequently used for *whereas*, but not in this place.

M. MASON.

⁶ From whence an issue —] From whence I might propagate an issue, *that are arms, &c.* MALONE.

⁷ From whence an issue I might propagate,

Bring arms to princes, and to subjects joys.] Old copy:

Are arms to princes, and bring joys to subjects.

I once imagined that a line was wanting to complete the sense of this passage, and that the deficiency might be supplied as follows:

———— a glorious beauty,

From whence an issue I might propagate;

For royal progeny are general blessings,

Bring arms to princes, and to subjects joy.

Her face &c.

Influenced, however, by the subsequent remark of Mr. M. Mason, I have recovered the sense for which he contends, by omitting one word in the corrupted line, and transposing others. STEEVENS.

The meaning of this passage is clearly this: "From whence I might propagate such issue, as bring additional strength to princes,

Her face was to mine eye beyond all wonder;
 The rest (hark in thine ear,) as black as incest;
 Which by my knowledge found, the sinful father
 Seem'd not to strike, but smooth:⁸ but thou know'st
 this,

'Tis time to fear, when tyrants seem to kiss.
 Which fear so grew in me, I hither fled,
 Under the covering of a careful night,
 Who seem'd my good protector; and being here,
 Bethought me what was past, what might succeed.
 I knew him tyrannous; and tyrants' fears
 Decrease not, but grow faster than their years:⁹
 And should he doubt it, (as no doubt he doth,²)

and joy to their subjects." The expression is certainly faulty; but it seems to be the fault of the author, not the printer. I believe it was written as it stands. M. MASON.

⁸ *Seem'd not to strike, but smooth:*] To *smooth* formerly signified to flatter. See note on "——*smooth* every passion," in *King Lear*, A& II. sc. ii. MALONE.

To *smooth* in this place means to *stroke*. In the same sense we should understand the word in Milton's *Comus*, v. 251:

"——*smoothing* the raven down

"Of darkness, till it smil'd."

They say in some counties *smooth*—instead of *stroke*, the cat.

HOLT WHITE.

⁹ —— *than* their years:] Old copy—*the* years. Their suspicions outgrow their years; a circumstance sufficiently natural to veteran tyrants. The correction is mine. STEEVENS.

² *And should he doubt it, (as no doubt he doth,)*] The quarto 1609, reads,

And should he doo't, as no doubt he doth—

from which the reading of the text has been formed. The repetition is much in our author's manner, and the following words, to lop that *doubt*, render this emendation almost certain. MALONE.

Here is an apparent corruption. I should not hesitate to read—*doubt on't*—or, —*doubt it*. To *doubt* is to remain in suspense or uncertainty.—Should he *be in doubt* that I shall keep this secret, (as there is no doubt but he is,) why, to "lop that *doubt*," i. e. to get

That I should open to the listening air,
 How many worthy princes' bloods were shed,
 To keep his bed of blackness unlaid ope,—
 To lop that doubt, he'll fill this land with arms,
 And make pretence of wrong that I have done him;
 When all, for mine, if I may call't offence,
 Must feel war's blow, who spares not innocence:³
 Which love to all (of which thyself art one,
 Who now reprov'st me for it)——

HEL.

Alas, sir!

PER. Drew sleep out of mine eyes, blood from
 my cheeks,

Musings into my mind, a thousand doubts
 How I might stop this tempest, ere it came;
 And finding little comfort to relieve them,
 I thought it princely charity to grieve them.⁴

HEL. Well, my lord, since you have given me
 leave to speak,

Freely I'll speak. Antiochus you fear,
 And justly too, I think, you fear the tyrant,
 Who either by publick war, or private treason,
 Will take away your life.

Therefore, my lord, go travel for a while,
 Till that his rage and anger be forgot,
 Or Destinies do cut his thread of life.

rid of that painful uncertainty, he will strive to make me appear
 the aggressor, by attacking me first as the author of some supposed
 injury to himself. STEEVENS.

³ ——— *who spares not innocence:*] Thus the eldest quarto. All
 the other copies read corruptly:

———— *who fears not innocence.* MALONE.

⁴ *I thought it princely charity to grieve them.*] That is to lament
 their fate. The eldest quarto reads—*to grieve for them*—But a
 rhyme seems to have been intended. The reading of the text was
 furnished by the third quarto 1630, which, however, is of no
 authority. MALONE.

Your rule direct to any ; if to me,
Day serves not light more faithful than I'll be.

PER. I do not doubt thy faith ;
But should he wrong my liberties in absence—

HEL. We'll mingle bloods together in the earth,
From whence we had our being and our birth.

PER. Tyre, I now look from thee then, and to
Tharfus

Intend my travel, where I'll hear from thee ;
And by whose letters I'll dispose myself.
The care I had and have of subjects' good,
On thee I lay, whose wisdom's strength can bear
it.⁵

I'll take thy word for faith, not ask thine oath ;
Who shuns not to break one, will sure crack both :⁶
But in our orbs we'll live so round and safe,⁷
That time of both this truth shall ne'er convince,⁸
Thou show'dst a subject's shine, I a true prince.⁹

[*Exeunt.*]

⁵ ——— *whose wisdom's strength can bear it.*] Pericles, transferring his authority to Helicanus during his absence, naturally brings the first scene of *Measure for Measure* to our mind. MALONE.

⁶ ——— *will sure crack both :*] Thus the folio. The word *sure* is not found in the quarto. MALONE.

⁷ *But in our orbs we'll live so round and safe,*] The first quarto reads—*will live*. For the emendation I am answerable. The quarto of 1619 has—*we live*. The first copy may have been right, as I suspect, the preceding line has been lost. MALONE.

But in our orbs we'll live so round and safe,]

“ ——— in seipso totus teres atque rotundus.” Horace.

In our orbs means, in our different spheres. STEEVENS.

⁸ ——— *this truth shall ne'er convince,*] Overcome. See Vol. XI. p. 68, n. 4. MALONE.

⁹ *Thou show'dst a subject's shine, I a true prince.*] Shine is by our ancient writers frequently used as a substantive. So, in *Chloris*

SCENE III.

Tyre. *An Ante-chamber in the Palace.*

Enter THALIARD.

THAL. So, this is Tyre, and this is the court. Here must I kill king Pericles; and if I do not, I am sure to be hang'd at home: 'tis dangerous.— Well, I perceive he was a wise fellow, and had good discretion, that being bid to ask what he would of the king, desired he might know none of his secrets.² Now do I see he had some reason for

or *The Complaint of the passionate despised Shepherd*, by W. Smith, 1596:

“Thou glorious sunne, from whence my lesser light
“The substance of his chrystal *shine* doth borrow.”

This sentiment is not much unlike that of Falstaff: “I shall think the better of myself and thee, during my life; I for a valiant lion, and thou for a true prince.” MALONE.

That the word *shine* may be used as a substantive, cannot be doubted whilst we have *sunshine* and *moonshine*. If the present reading of this passage be adopted, the word *shine* must necessarily be taken in that sense; but what the shine of a subject is, it would be difficult to define. The difficulty is avoided by leaving out a single letter, and reading

Thou shou'dst a subject shine, I a true prince,

In this case the word *shine* becomes a verb, and the meaning will be:—“No time shall be able to disprove this truth, that you have shewn a subject in a glorious light, and I a true prince. M. MASON.

The same idea is more clearly expressed in *King Henry VIII.* A& III. sc. ii:

“A loyal and obedient *subject* is
“Therein *illustrated*.”

I can neither controvert nor support Mr. M. Mason's position, because I cannot ascertain, if *shine* be considered as a verb, how the meaning he contends for is deduced from the words before us.

STEEVENS.

² *I perceive he was a wise fellow, &c.]* Who this wise fellow was, may be known from the following passage in *Barnabe Riche's*

it: for if a king bid a man be a villain, he is bound by the indenture of his oath to be one.—
Hush, here come the lords of Tyre.

Enter HELICANUS, ESCANES, *and other* Lords.

HEL. You shall not need, my fellow peers of Tyre,

Further to question of your king's departure.
His seal'd commission, left in trust with me,
Doth speak sufficiently, he's gone to travel.

THAL. How! the king gone! [*Aside.*]

HEL. If further yet you will be satisfied,
Why, as it were unlicens'd of your loves,
He would depart, I'll give some light unto you.
Being at Antioch——

THAL. What from Antioch?

[*Aside.*]
HEL. Royal Antiochus (on what cause I know not.)

Took some displeasure at him; at least he judg'd so;
And doubting lest that he had err'd or sinn'd,
To show his sorrow, would correct himself;
So puts himself unto the shipman's toil,
With whom each minute threatens life or death.

THAL. Well, I perceive [*Aside.*]
I shall not be hang'd now, although I would;³

Souldier's Wishe to Britons Welfare, or Captaine Skill and Captaine Pill, 1604, p. 27: "I will therefore commend the poet Philipides, who being demaunded by King Lismachus, what favour hee might doe unto him for that he loved him, made this answer to the King; that your maiestie would never impart unto me any of your secrets."

STEVENS.

³ ——— *although I would;] So, Autolycus, in The Winter's Tale: "If I had a mind to be honest, I see, Fortune would not suffer me; she drops bounties into my mouth." MALONE.*

But since he's gone, the king it sure must please,
 He 'scap'd the land, to perish on the seas.⁴—
 But I'll present me. Peace to the lords of Tyre!

HEL. Lord Thaliard from Antiochus is welcome.

THAL. From him I come
 With message unto princely Pericles;
 But, since my landing, as I have understood
 Your lord has took himself to unknown travels,
 My message must return from whence it came.

HEL. We have no reason to desire it,⁵ since
 Commended to our master, not to us:
 Yet, ere you shall depart, this we desire,—
 As friends to Antioch, we may feast in Tyre.⁶ [Exeunt.]

⁴ *But since he's gone, the king it sure must please,
 He 'scap'd the land, to perish on the seas.*] Old copy —

But since he's gone, the king's seas must please:

He 'scap'd the land, to perish at the sea. STEEVENS.

—— *the king's seas must please:*] i. e. must do their pleasure;
 must treat him as they will. A rhyme was perhaps intended. We
 might read in the next line,

“ He 'scap'd the land, to perish on the seas.”

So, in *The Taming of the Shrew*:

“ I will bring you gain, or perish on the seas.” MALONE.

Perhaps we should read:

“ But since he's gone, the king it sure must please,

“ He 'scap'd the land, to perish on the seas.” PERCY.

⁵ *We have no reason to desire it,*] Thus all the old copies, Per-
 haps a word is wanting. We might read:

We have no reason to desire it told —.

Your message being addressed to our master, and not to us, there
 is no reason why we should desire you to divulge it. If, however,
desire be considered as a trisyllable, the metre, though, perhaps, not
 the sense, will be supplied. MALONE.

I have supplied the adverb—*since*, both for the sake of sense
 and metre. STEEVENS.

⁶ *Yet, ere you shall depart, this we desire,—*

As friends to Antioch, we may feast in Tyre.] Thus also

Agamemnon addresses Æneas in *Troilus and Cressida*:

“ Yourself shall feast with us, before you go,

“ And find the welcome of a noble foe.” MALONE.

SCENE VI.

Tharsus. *A Room in the Governour's House.*

Enter CLEON, DIONYZA, and Attendants.

CLE. My Dionyza, shall we rest us here,
And by relating tales of others' griefs,
See if 'twill teach us to forget our own?

DYO. That were to blow at fire, in hope to quench
it;

For who digs hills because they do aspire,
Throws down one mountain, to cast up a higher.
O my distressed lord, even such our griefs;
Here they're but felt, and seen with mistful eyes,
But like to groves, being topp'd, they higher rise.

Here they're but felt, and seen with mistful eyes,] Old copy—
Here they're but felt and seen with mischief's eyes.

Mr. Malone reads—*unseen*. STEEVENS.

The quarto 1609, reads—*and seen*. The words *and seen*, and that which I have inserted in my text, are so near in sound, that they might easily have been confounded by a hasty pronunciation, or an inattentive transcriber. By *mischief's eyes*, I understand, "the eyes of those who would feel a malignant pleasure in our misfortunes, and add to them by their triumph over us." The eye has been long described by poets as either propitious, or malignant and unlucky. Thus in a subsequent scene in this play:

"Now the good gods throw their *best* eyes upon it!"

MALONE.

I suspect this line, like many others before us, to be corrupt, and therefore read—*misfull* instead of *mischief's*. So, in *King Henry V.* Act IV. sc. vi:

"For, hearing this, I must perforce compound

"With *misfull* eyes, or they [tears] will issue too."

The sense of the passage will then be,—Withdrawn, as we now
re, from the scene we describe, our sorrows are simply felt, and

CLE. O Dionyza,
 Who wanteth food, and will not say, he wants it,
 Or can conceal his hunger, till he famish?
 Our tongues and sorrows do⁸ found deep our woes
 Into the air; our eyes do weep, till lungs⁹
 Fetch breath that may proclaim them louder; that,
 If heaven slumber while their creatures want,
 They may awake their helps to comfort them.²
 I'll then discourse our woes, felt several years,
 And wanting breath to speak, help me with tears.

DIO. I'll do my best, sir.

CLE. This Tharsus, o'er which I have govern-
 ment,

(A city, on whom plenty held full hand,)

appear indistinct, as through a *mist*. When we attempt to reduce our griefs by artful comparison, that effort is made to our disadvantage, and our calamities encrease, like trees, that shoot the higher, because they have felt the discipline of the pruning knife. Shakspeare has an expression similar to the foregoing:

"I see before me, neither here nor there,
 "Nor what ensues, but have a *fog in them*
 "Which I cannot pierce through."

Cymbeline, A& III. sc. 1.

I may, however, have only exchanged one sort of nonsense for another. STEEVENS.

⁸ *Our tongues and sorrows do —*] Mr. Malone reads—*too*.

STEEVENS.

The original copy has—*to*, here and in the next line; which cannot be right. *To* was often written by our old writers for *too*; and in like manner *too* and *two* were confounded. The quarto of 1619 reads—*do* in the first line. I think Cleon means to say—*Let our tongues and sorrows too sound deep, &c.* MALONE.

⁹ *— till lungs —*] The old copy has—*tongues*. The correction was made by Mr. Steevens. MALONE.

² *They may awake their helps to comfort them.*] Old copy—*helpers*. STEEVENS.

Perhaps we should read—*helps*. So before:

" ————— be my *helps*,

"To compass such a boundless happiness!" MALONE.

I have adopted Mr. Malone's very natural conjecture. STEEVENS.

Their tables were stor'd full, to glad the sight,
And not so much to feed on, as delight;
All poverty was scorn'd, and pride so great,
The name of help grew odious to repeat.

DIO. O, 'tis too true.

CLE. But see what heaven can do! By this our
change,
These mouths, whom but of late, earth, sea, and
air,
Were all too little to content and please,
Although they gave their creatures in abundance.
As houses are defil'd for want of use,
They are now starv'd for want of exercise:
Those palates, who not yet two summers younger,⁷

Again, in *Cymbeline*:

"A sample to the youngest; to the more mature

"*A glass that feated them.*"

Again in the Second Part of *King Henry IV*:

"——— He was indeed the *glass*,

"Wherein the noble youth did *dress* themselves."

MALONE.

⁷ *Those palates, &c.*] The passage is so corrupt in the old copy, that it is difficult even to form a probable conjecture about it. It reads—who not yet *two savers* younger. The words [not *us'd to hunger's savour*] which I have inserted in my text, afford sense, and are not very remote from the traces of the original letters; and *savour* and *hunger* might easily have been transposed. We have in a subsequent scene:

"All *viands* that I eat, do seem *unsavoury*."

I do not, however, propose this emendation with the smallest confidence; but it may remain till some less exceptionable conjecture shall be offered. MALONE.

The old reading is evidently erroneous, but the change of a single word, the reading of *summers*, instead of *savers*, gives us what certainly the author wrote:

Those palates who not yet two summers younger, &c.

That is, "Those palates, who less than two years ago, required some new inventions of cookery to delight their taste, would now be glad of plain bread." M. MASON.

I have inserted Mr. M. Mason's emendation in the text. In

Must have inventions to delight the taste,
 Would now be glad of bread, and beg for it;
 Those mothers who, to nourse up their babes,⁸
 Thought nought too curious, are ready now,
 To eat those little darlings whom they lov'd.
 So sharp are hunger's teeth, that man and wife
 Draw lots, who first shall die to lengthen life:
 Here stands a lord, and there a lady weeping;
 Here many sink, yet those which see them fall,
 Have scarce strength left to give them burial.
 Is not this true?

DIO. Our cheeks and hollow eyes do witness it.

CLE. O, let those cities, that of Plenty's cup⁹
 And her prosperities so largely taste,
 With their superfluous riots, hear these tears!
 The misery of Tharsus may be theirs.

Romeo and Juliet our author also computes time by the same number of summers:

"Let two more summers wither in their pride," &c.

STEEVENS.

⁸ — to nourse up their babes,] I would read—*nurgle*. A fondling is still called a *nursling*. To *nourse*, or, as it is now written, *nuzzle*, is to go with the nose down like a hog. So, Pope:

"The blessed benefit, not there confin'd,

"Drops to a third, who nuzzles close behind." STEEVENS.

In an ancient poem entitled *The strange Birth, honourable Coronation, and most unhappie Death of famous Arthur, King of Brytaine*, 1601, I find the word *nuzzle* used nearly in the same manner as in the text:

"The first fair sportive night that you shall have,

"Lying safely nuzled by faire Igrene's side." —

Again, more appositely, *ibidem*:

"Being nuzzled in effeminate delights —."

I have therefore retained the reading of the old copy. MALONE.

⁹ O, let those cities, that of Plenty's cup —] A kindred thought is found in *King Lear*:

" — take physick pomp!

"Expose thyself to feel what wretches feel,

"That thou may'st shake the superflux to them,

"And show the heavens more just."

Enter a Lord.

LORD. Where's the lord governor?

CLE. Here.

Speak out thy sorrows² which thou bring'st, in
haste,

For comfort is too far for us to expect.

LORD. We have descried, upon our neighbouring
shore,

A portly sail of ships make hitherward.

CLE. I thought as much.

One sorrow never comes, but brings an heir,
That may succeed as his inheritor;³

And so in our's: some neighbouring nation,
Taking advantage of our misery,
Hath stuff'd these hollow vessels with their power,⁴
To beat us down, the which are down already;

Again, *ibidem*:

"Let the *superfluous* and lust-dieted man," &c. MALONE.

² — thy sorrows —] Perhaps — *the sorrows*. STEEVENS.

³ *One sorrow never comes, but brings an heir,
That may succeed as his inheritor;*] So, in *Hamlet*:

" — sorrows never come as single spies,
" But in battalions." STEEVENS.

Again, *ibidem*:

"One woe doth tread upon another's heels,

" So fast they follow." MALONE.

⁴ *Hath stuff'd these hollow vessels with their power,*] [Old copy —
the —] The quarto 1609, reads — *That* stuff'd &c. The context
clearly shews that we ought to read *Hath* instead of *That*. — By
power is meant *forces*. The word is frequently used in that sense
by our ancient writers. So, in *King Lear*:

" — from France there comes a *power*

" Into this scatter'd kingdom." MALONE.

I read:

Hath stuff'd these hollow vessels &c.

Hollow, applied to ships, is a Homeric epithet. See *Iliad* I,
v. 26. STEEVENS.

And make a conquest of unhappy me,⁵
Whereas no glory's⁶ got to overcome.

LORD. That's the least fear; for, by the semblance⁷
Of their white flags display'd, they bring us peace,
And come to us as favourers, not as foes.

CLE. Thou speak'st like him's untutor'd to repeat,⁸
Who makes the fairest show, means most deceit.
But bring they what they will, what need we fear?⁹
The ground's the low'st, and we are half way there.

⁵ *And make a conquest of unhappy me,*] I believe a letter was dropped at the press, and would read,

— of unhappy men, &c. MALONE.

Perhaps the *m* is only a *w* reversed, and the author designed us to read, however improperly and ungrammatically — *of unhappy we*. So, in *Coriolanus*:

“ — and to poor *we*

“ Thine enmity's most capital.” STEEVENS.

⁶ *Whereas no glory's* —] *Whereas*, it has been already observed, was anciently used for *where*. MALONE.

⁷ *That's the least fear: for, by the semblance* —] It should be remembered that *semblance* was pronounced as a trisyllable — *semble-ance*. So, our author in *The Comedy of Errors*:

“ And these two Dromios, one in *semblance*.”

So, in *The Two Gentlemen of Verona*, *resembleth* is a quadrisyllable:

“ O, how this spring of love *resembleth* —.” MALONE.

⁸ *Thou speak'st like him's untutor'd to repeat,*] The quarto 1609, reads — *like himnes untutor'd to repeat*. I suppose the author wrote — *him is* — an expression which, however elliptical, is not more so than many others in this play. MALONE.

Perhaps we should read — *him who is*, and regulate the metre as follows:

Thou speak'st

Like him who is untutor'd to repeat, &c.

The sense is — *Deluded by the pacifick appearance of this navy, you talk like one who has never learned the common adage, “that the fairest outsidés are most to be suspected.”* STEEVENS.

⁹ — *what need we fear?* &c.] The earliest copy reads and points thus:

What need we leave our grounds the lowest?

The reading which is inserted in the text, is that of the second quarto, printed in 1619. MALONE.

Go tell their general, we attend him here,
To know for what he comes, and whence he comes,
And what he craves.

LORD. I go, my lord. [Exit.]

CLE. Welcome is peace, if he on peace consist;²
If wars, we are unable to resist.

Enter PERICLES, with Attendants.

PER. Lord governor, for so we hear you are,
Let not our ships and number of our men,
Be, like a beacon fir'd, to amaze your eyes.
We have heard your miseries as far as Tyre,
And seen the desolation of your streets:
Nor come we to add sorrow to your tears,
But to relieve them of their heavy load;
And these our ships you happily may think
Are, like the Trojan horse, war-stuff'd within,
With bloody views, expecting overthrow,³

*But bring they what they will, and what they can,
What need we fear?*

The ground's the lowest, and we are half way there.] The redundancy of the metre leads me to suspect this passage of interpolation. I therefore read:

But bring they what they will, what need we fear?

The ground's the low'st, and we are half way there.

Are the words omitted — and what they can — of any value?

STEEVENS.

² — — *if he on peace consist;]* If he stands on peace. A Latin sense. MALONE.

³ *And these our ships you happily may think
Are, like the Trojan horse, war-stuff'd within,
With bloody views, expecting overthrow,]* i. e. which you happily, &c. The old copy reads:

*And these our ships you happily may think,
Are like the Trojan horse, was stuff'd within
With bloody veins, &c.*

Are stor'd with corn, to make your needy bread,⁵
And give them life, who are hunger-starv'd, half
dead.

ALL. The gods of Greece protect you!
And we'll pray for you.

PER. Rise, I pray you, rise;
We do not look for reverence, but for love,
And harbourage for ourself, our ships, and men.

CLE. The which when any shall not gratify,
Or pay you with unthankfulness in thought,⁶
Be it our wives, our children, or ourselves,
The curse of heaven and men succeed their evils!
Till when, (the which, I hope, shall ne'er be seen,)
Your grace is welcome to our town and us.

For the emendation of this corrupted passage the reader is indebted to Mr. Steevens. So, as he has observed, in a former scene:

"Hath *stuff'd* the hollow vessels with their power."

MALONE.

⁵ — to make your needy bread,] i. e. to make bread for your needy subjects. PERCY.

⁶ Or pay you with unthankfulness in thought,] I suspect the author wrote:

Or pay you with unthankfulness in aught,
Be it our wives, &c.

If we are unthankful to you in any one instance, or refuse, should there be occasion, to sacrifice any thing for your service, whether our wives, our children or ourselves, may the curse of heaven, and of mankind, &c. — *Aught* was anciently written *ought*. *Our wives*, &c. may however refer to *any* in the former line; I have therefore made no change. MALONE.

I believe the old reading is the true one. *Ingratitude in thought* is *mental ingratitude*. The governor imprecates vengeance on himself and his people, should any of them harbour even an *ungrateful thought* in their bosoms respecting Pericles. STEEVENS.

No amendment is wanting; the meaning is this: — "May these persons be cursed who shall pay you with unthankfulness, even in thought though they should be our dearest friends, or even ourselves." M. MASON.

PER. Which welcome we'll accept; feast here a
 while,
 Until our stars that frown, lend us a smile.
[*Exeunt.*

A C T II.

Enter GOWER.

Gow. Here have you seen a mighty king
 His child, I wis, to incest bring;
 A better prince, and benign lord,
 Prove awful both in deed and word.⁶
 Be quiet then, as men should be,
 Till he hath pass'd necessity.
 I'll show you those in troubles reign,
 Losing a mite, a mountain gain.⁷
 The good in conversation⁸
 (To whom I give my benizon,)

⁶ *A better prince, and benign lord,*

Prove awful &c.] i. e. you have seen a better prince, &c. prove awful &c. The verb in the first line is carried on to the third. Old copy:

That will prove awful both in deed and word.

I have omitted the two first words, as the sense proceeds without them, and they render the metre irregular. STEEVENS.

⁷ *I'll show you those &c.]* I will now exhibit to you persons, who, after suffering small and temporary evils, will at length be blessed with happiness. — I suspect our author had here in view the title of the chapter in *Gesta Romanorum*, in which the story of Apollonius is told; though I will not say in what language he read it. It is this: *De tribulatione temporali quæ in gaudium sempiternum postremo commutabitur.* MALONE.

⁸ *The good in conversation —]* Conversation is conduct, behaviour. So, in the Second Epistle of St. Peter, iii. 11: “ — to be in all holy conversation and godliness.” STEEVENS.

Is still at Tharsus, where¹ each man
 Thinks all is writ he spoken can :²
 And, to remember what he does,
 Gild his statue glorious :³

¹ *The good in conversation*

(*To whom I give my benizon,*)

Is still at Tharsus, where &c.] This passage is confusedly expressed. Gower means to say—The good prince (on whom I bestow my best wishes) is still engaged at Tharsus, where every man &c. STEEVENS.

² *Thinks all is writ he spoken can:*] Pays as much respect to whatever Pericles says, as if it were holy writ. “As true as the gospel,” is still common language. MALONE.

Writ may certainly mean *scripture*; the holy writings, by way of eminence, being so denominated. We might however read—*wit*, i. e. wisdom. So, Gower, in this story of *Prince Appolyn*:

“Though that thou be of littel *witte*.” STEEVENS.

³ *Gild his statue glorious:*] This circumstance, as well as the foregoing, is found in the *Confessio Amantis*:

“*Appolinus*, whan that he herde
 “The mischefe, howe the citee ferde,
 “All freliche of his owne giste
 “His wheate among hem for to shifte,
 “The whiche by ship he had brought,
 “He yave, and toke of hem right nought.
 “But fithen fyrst this worlde began,
 “Was never yet to suche a man
 “More joye made than thei hym made;
 “For thei were all of hym so glade,
 “That thei for ever in remembrance
 “Made a figure in resemblance
 “Of hym, and in a common place
 “Thei set it up; so that his face
 “Might every maner man beholde,
 “So as the citee was beholde:
 “It was of laton over-gylte;
 “Thus hath he nought his yeste spilde.”

All the copies read—*Build his statue, &c.* MALONE.

They also unnecessarily read:

Build his statue to make it glorious;

Read—*gild*. So, in Gower:

“It was of laton over-gylte.”

But tidings to the contrary
Are brought your eyes; what need speak I?

Dumb show.

Enter at one door PERICLES, talking with CLEON; all the train with them. Enter at another door, a Gentleman, with a letter to PERICLES; PERICLES shows the letter to CLEON; then gives the Messenger a reward, and knights him. Exeunt PERICLES, CLEON, &c. severally.

Gow. Good Helicane hath staid at home,
Not to eat honey, like a drone,
From others' labours; forth he strive⁴
To killen bad, keep good alive;
And, to fulfil his prince' desire,
Sends word of all that haps in Tyre:⁵
How Thaliard came full bent with sin,
And hid intent, to murder him;⁶

Again, in *Kyng Appolyn of Thyre*, 1510: "—— in remembrance they made an ymage or statue of clene gold." &c.

STEEVENS.

⁴ ——forth &c.] Old copy—for though he strive—. I read forth; i. e. thoroughly, from beginning to end. So, in *Measure for Measure*:

"—— you, cousin,

"Whom it concerns to hear this matter forth,

"Do with your injuries as seems you best." STEEVENS.

⁵ Good Helicane hath staid at home,——

And, to fulfil his prince' desire,

Sends word of all that haps in Tyre:] The old copy reads:

Good Helicane that stay'd at home,——

Sav'd one of all &c.

The emendation was suggested by Mr. Steevens. MALONE.

⁶ And hid intent, to murder him;] The first quarto reads.

And hid in Tent to murder him.

This is only mentioned, to shew how inaccurately this play was originally printed, and to justify the liberty that has been taken in

And that in Tharsus was not best⁷
 Longer for him to make his rest:
 He knowing so,⁸ put forth to seas,
 Where when men been, there's seldom ease;
 For now the wind begins to blow;
 Thunder above, and deeps below,
 Make such unquiet, that the ship
 Should house him safe, is wreck'd and split;⁹
 And he, good prince, having all lost,
 By waves from coast to coast is tost:
 All perisshen of man, of pelf,
 Ne aught escapen but himself;²

correcting the preceding passage. The reading of the text is that of the quarto 1619. MALONE.

*How Thaliard came full bent with sin,
 And hid intent to murder him.]* Sin and him cannot be received as rhymes. Perhaps the author wrote,
 — full bent with scheme,
 And hid intent &c.

The old reading, in the second line, is certainly the true one. *Hid intent* is concealed design, such as was that of Thaliard. STEEVENS.

⁷ — was not best —] The construction is, And that for him to make his rest longer in Tharsus, was not best; i. e. his best course. MALONE.

⁸ *He knowing so,*] i. e. says Mr. Steevens, by whom this emendation was made, "he being thus informed." The old copy has—*He doing so.* MALONE.

⁹ — that the ship
 Should house him safe, is wreck'd and split;] *Ship* and *split* are such defective rhymes, that I suppose our author wrote *fleet*. Pericles, in the storm, lost his *fleet* as well as the vessel in which he was himself embarked. STEEVENS.

² *Ne aught escapen but himself;*] [Old copy—*escapen'd* —] It should be printed either *escapen* or *escaped*.

Our ancestors had a plural number in their tenses which is now lost out of the language; e. g. in the present tense,

I escape	We escapen
Thou escapest	Ye escapen
He escapeth	They escapen.

But it did not, I believe, extend to the preter-imperfects, otherwise than thus: *They didden* [for *did*] escape. PERCY.

Till fortune, tir'd with doing bad,
 Threw him ashore, to give him glad:³
 And here he comes: what shall be next,
 Pardon old Gower; this long's the text.⁴
[Exit.]

S C E N E I.

Pentapolis. *An open place, by the sea side.*

Enter PERICLES, wet.

PER. Yet cease your ire, ye angry stars of heaven!

Wind, rain, and thunder, remember, earthly man
 Is but a substance that must yield to you;
 And I, as fits my nature, do obey you.
 Alas, the sea hath cast me on the rocks,

I do not believe the text to be corrupt. Our author seems in this instance to have followed Gower:

"—— and with himselfe were in debate,

"*Thynkende* what he had lore," &c.

I think I have observed many other instances of the same kind in the *Confessio Amantis*. MALONE.

Thynkende is a participle, and therefore inapplicable to the present question. STEEVENS.

³ —— *to give him glad:*] Dr. Percy asks if we should not read —to make him glad. Perhaps we should: but the language of our fictitious Gower, like that of our Pseudo-Rowley, is so often irreconcilable to the practice of any age, that criticism on such bungling imitations is almost thrown away. STEEVENS.

⁴ —— *what shall be next,*

Pardon old Gower; this long's the text.] The meaning of this may be—Excuse old Gower from telling you what follows. The very text to it has proved of too considerable a length already.

STEEVENS.

Wash'd me from shore to shore, and left me breath⁵
 Nothing to think on, but ensuing death :
 Let it suffice the greatness of your powers,
 To have bereft a prince of all his fortunes;
 And having thrown him from your watry grave,
 Here to have death in peace, is all he'll crave.

*Enter three Fishermen.*⁶

1. FISH. What, ho, Pilch!⁷

⁵ ———and left me breath

Nothing to think on, &c.] The quarto, 1609, reads—and left *my* breath. I read—and left *me* breath, that is, left me life, only to aggravate my misfortunes, by enabling me to think on the death that awaits me. MALONE.

Mr. Malone's correction is certainly proper; and the passage before us can have no other meaning, than:—left me alive only that ensuing death might become the object of my contemplation. So, in the second Book of Sidney's *Arcadia*, where the shipwreck of Pyrocles is described: "—— left nothing but despair of safetie, and expectation of a loathsome end." STEEVENS.

⁶ *Enter three Fishermen.]* This scene seems to have been formed on the following lines in the *Confessio Amantis*:

" Thus was the yonge lorde all alone,
 " All naked in a poure plite ——
 " There came a fisher in the weye,
 " And figh a man there naked stonde,
 " And whan that he hath understonde
 " The cause, he bath of hym great routh;
 " And onely of his poure trouth
 " Of such clothes as he hadde
 " With great pitee this lorde be cladde:
 " And he hym thonketh as he sholde,
 " And sayth hym that it shall be yolde
 " If ever he gete his state ageyne;
 " And praith that he wolde hym seyne,
 " If nigh were any towne for hym.
 " He sayd, ye, Pentapolim,
 " Where both kynge and quene dwellen,
 " Whan he this tale herde tellen,
 " He gladdeth hym, and gan beseeche,
 " That he the weye hym wolde teche."——

2. FISH. Ho! come, and bring away the nets!

1. FISH. What, Patch-breech, I say!

3. FISH. What say you, master?

1. FISH. Look how thou stirrest now! come away, or I'll fetch thee with a wannion.⁸

3. FISH. 'Faith, master, I am thinking of the poor men that were cast away before us, even now.

1. FISH. Alas, poor souls, it grieved my heart to hear what pitiful cries they made to us, to help them,⁹ when, well-a-day, we could scarce help ourselves.

3. FISH. Nay, master, said not I as much, when

Shakspeare, delighting to describe the manners of such people, has introduced three fishermen instead of one, and extended the dialogue to a considerable length. MALONE.

⁷ *What, ho, Pilch!*] All the old copies read—*What to pelche*. The latter emendation was made by Mr. Tyrwhitt. For the other I am responsible. *Pilche*, as he has observed, is a leathern coat. The context confirms this correction. The first fisherman appears to be the master, and speaks with authority, and some degree of contempt, to the third fisherman, who is a servant.—His next speech, *What, Patch-breech, I say!* is in the same style. The second Fisherman seems to be a servant likewise; and, after the master has called—*What, ho, Pilche!*—(for so I read,)—explains what it is he wants:—*Ha, come, and bring away the nets*.

MALONE.

In Twine's translation we have the following passage:—"He was a rough fisherman, with an hood upon his head, and a filthy leatherne pelt upon his backe." STEEVENS.

⁸ ——*with a wannion*.] A phrase of which the meaning is obvious, though I cannot explain the word at the end of it. It is common in many of our old plays. STEEVENS.

⁹ *Alas, poor souls, it grieved my heart &c.*] So, in *The Winter's Tale*: "*O the most piteous cry of the poor souls! Sometimes to see 'em, and not see 'em;—now the ship boring the moon with her main-mast, and anon swallowed with yest and froth, as you'd thrust a cork into a hoghead. And then for the land-service—To see how the bear tore out his shoulder-bone; how he cry'd to me for help,*" &c. MALONE.

I saw the porpus, how he bounced and tumbled?² they say, they are half fish, half flesh: a plague on them, they ne'er come, but I look to be wash'd. Master, I marvel how the fishes live in the sea.

1. FISH. Why, as men do a-land;³ the great ones eat up the little ones: I can compare our rich misers to nothing so fitly as to a whale; 'a plays and tumbles, driving the poor fry before him,⁴ and at last devours them all at a mouthful. Such whales have I heard on a'the land, who never leave gaping, till they've swallow'd the whole parish, church, steeple, bells and all.

PER. A pretty moral.

3. FISH. But, master, if I had been the sexton, I would have been that day in the belfry.⁵

2. FISH. Why, man?

3. FISH. Because he should have swallow'd me too: and when I had been in his belly, I would have kept such a jangling of the bells, that he

² ——— when I saw the porpus, how he bounced and tumbled?] The rising of porpuses near a vessel at sea, has long been considered by the superstition of sailors, as the fore-runner of a storm. So, in *The Duchess of Malfy*, by Webster, 1623: "He lifts up his nose like a foul porpus before a storm." MALONE.

Malone considers this prognostick as arising merely from the superstition of the sailors: but Captain Cook, in his second voyage to the south seas, mentions the playing of *porpusses* round the ship as a certain sign of a violent gale of wind. M. MASON.

³ ——— a-land;] This word occurs several times in Twine's translation. STEEVENS.

⁴ ——— as to a whale; 'a plays and tumbles, driving the poor fry before him,] So, in *Coriolanus*:

" ——— like scaled sculls

" Before the belching whale." STEEVENS.

⁵ I would have been that day in the belfry.] That is, I should wish to have been that day in the belfry. M. MASON.

should never have left, till he cast bells, steeple, church, and parish, up again. But if the good king Simonides were of my mind——

PER. Simonides?

3. FISH. We would purge the land of these drones, that rob the bee of her honey.

PER. How from the finny subject of the sea⁵
These fishers tell the infirmities of men;
And from their watry empire recollect
All that may men approve, or men detect!
Peace be at your labour, honest fishermen.

2. FISH. Honest! good fellow, what's that? if it be a day fits you, scratch it out of the calendar, and no body will look after it.⁶

⁵ —— *the finny subject of the sea* ——] Old copies—*fenny*. Corrected by Mr. Steevens. MALONE.

This thought is not much unlike another in *As you like it*:

“ —— this our life, exempt from publick baunt,
“ Finds tongues in trees, books in the running brooks,
“ Sermons in stones, and good in every thing.”

STEEVENS.

⁶ *Honest! good fellow, what's that? if it be a day fits you, scratch it out of the calendar, and no body will look after it.*] The old copy reads—if it be a day fits you, *search out* of the calendar, and *nobody look after it*.

Part of the emendation, suggested by Mr. Steevens, is confirmed by a passage in *The Coxcomb*, by Beaumont and Fletcher, quoted by Mr. M. Mason:

“ I fear shrewdly, I should do something
“ That would quite *scratch* me out of the calendar.”

MALONE.

The preceding speech of Pericles affords no apt introduction to the reply of the fisherman. Either somewhat is omitted that cannot now be supplied, or the whole passage is obscured by more than common depravation.

It should seem that the prince had made some remark on the badness of the day. Perhaps the dialogue originally ran thus:

“ *Per.* Peace be at your labour, honest fishermen;”

“ *The day is rough, and thwarts your occupation.*”

“ 2. *Fish.* Honest! good fellow, what's that? If it be *not* a day

PER. Nay, see, the sea hath cast upon your coast——

2. FISH. What a drunken knave was the sea, to cast thee in our way!⁷

PER. A man whom both the waters and the wind,
In that vast tennis-court, hath made the ball
For them to play upon,⁸ entreats you pity him;
He asks of you, that never us'd to beg.

1. FISH. No, friend, cannot you beg? here's them

fits you, *scratch it out of the calendar, and nobody will look after it.*"

The following speech of Pericles is equally abrupt and inconsequent:

"May see the sea hath cast upon your coast."

The folio reads:

"Y' may see the sea hath cast *me* upon your coast."

I would rather suppose the poet wrote:

"Nay, see the sea hath cast upon your coast——."

Here the *fisherman* interposes. The prince then goes on:

"A man" &c. STEEVENS.

May not here be an allusion to the *dies honestissimus* of Cicero?—
"If you like the day, find it out in the almanack, and nobody will take it from you." FARMER.

The allusion is to the lucky and unlucky days which are put down in some of the old calendars. DOUCE.

Some difficulty, however, will remain, unless we suppose a preceding line to have been lost; for Pericles (as the text stands) has said nothing about the day. I suspect that in the lost line he wish'd the men *a good day*. MALONE.

⁷ —— to cast thee in our way!] He is playing on the word *cast*; which anciently was used both in the sense of *to throw*, and *to vomit*. So, in *Macbeth*:

"——yet I made a shift to *cast* him."

It is used in the latter sense above: "——till he *cast* bells, &c. *up again*." MALONE.

⁸ —— hath made the ball

For them to play upon,] So, in Sidney's *Arcadia*, Book V:
"In such a shadow &c. mankind lives, that neither they know how to foresee, nor what to feare; and are, *like tennis balls, tossed by the racket of the higher powers*," STEEVENS.

in our country of Greece, gets more with begging, than we can do with working.

2. FISH. Can'st thou catch any fishes then?

PER. I never practis'd it.

2. FISH. Nay, then thou wilt starve sure; for here's nothing to be got now a-days, unless thou can'st fish for't.

PER. What I have been, I have forgot to know; But what I am, want teaches me to think on; A man shrunk up with cold:⁹ my veins are chill, And have no more of life, than may suffice To give my tongue that heat, to ask your help; Which if you shall refuse, when I am dead, For I am a man,² pray see me buried.

1. FISH. Die quoth-a? Now gods forbid! I have a gown here; come, put it on;³ keep thee warm. Now, afore me, a handsome fellow!⁴ Come, thou shalt go home, and we'll have flesh for holidays,

⁹ *A man shrunk up with cold:*] Old copy:

A man throug'd up with cold;—

I suspect that *throng'd*, which is the reading of all the copies, is corrupt. We might read:

A man shrunk up with cold:

(It might have been anciently written *shronk*.) So, in *Cymbeline*:

"The *shrinking* slaves of winter—." MALONE.

² *For I am a man,*] Old copy—for *that* I am. I omit *that*, which is equally unnecessary to sense and metre. So, in *Othello*:

"Haply *for* I am black."

For is *because*. STEEVENS.

³ — *I have a gown here; &c.*] In the prose history of *Kynges Appolyn of Thyre*, already quoted, the fisherman also gives him "one halfe of his blacke mantelle for to cover his body with."

STEEVENS.

⁴ — *afore me, a handsome fellow!*] So, in Twine's translation: "When the fisherman beheld the *comlineffe* and *beautie* of the young gentleman, he was mooved with compassion towards him, and led him into his house, and feasted him with such fare as he presently had; and the more amplie to expresse his great affection, he disrobed himselfe of his poore and simple cloake" &c. STEEVENS.

fish for fasting-days, and moreo'er puddings and flap-jacks;⁵ and thou shalt be welcome.

PER. I thank you, sir.

2. FISH. Hark you, my friend, you said you could not beg.

PER. I did hut crave.

2. FISH. But crave? Then I'll turn craver too, and so I shall 'scape whipping.

PER. Why, are all your beggars whipp'd then?

2. FISH. O, not all, my friend, not all; for if all your beggars were whipp'd, I would wish no better office, than to be beadle. But, master, I'll go draw up the net. [*Exeunt two of the Fishermen.*]

PER. How well this honest mirth becomes their labour!

1. FISH. Hark you, sir! do you know where you are?

PER. Not well.

1. FISH. Why I'll tell you: this is called Pentapolis, and our king, the good Simonides.

PER. The good king Simonides, do you call him?

⁵ — *flesh for holydeys, fish for fasting-days, and moreo'er puddings and flap-jacks;*] In the old copy this passage is strangely corrupted. It reads—*flesh for all days, fish for fasting days, and more, or puddings and flap-jacks.* Dr. Farmer suggested to me the correction of the latter part of the sentence: for the other emendation I am responsible. Mr. M. Mason would read—*flesh for ale-days:* but this was not, I think the language of the time; though *ales* and *church-ales* was common. MALONE.

— *flap-jacks;*] In some counties a *flap-jack* signifies an apple-puff; but anciently it seems to have meant a *pancake*. But, whatever it was, mention is made of it in Smith's *Sea Grammar*, 1627: "For when a man is ill, or at the point of death, I would know whether a dish of buttered rice with a little cynamon, ginger, and sugar, a little minced meat, or rost beefe, a few stewed prunes, a race of greene ginger, a *flap-jack*, &c. bee' not better than a little poore John," &c. STEEVENS.

1. FISH. Ay, fir; and he deserves so to be call'd, for his peaceable reign, and good government.

PER. He is a happy king,⁵ since from his subjects He gains the name of good, by his government. How far is his court distant from this shore?

1. FISH. Marry, fir, half a day's journey; and I'll tell you, he hath a fair daughter, and to-morrow is her birth-day; and there are princes and knights come from all parts of the world, to joust and tourney for her love.

PER. Did but my fortunes equal my desires, I'd wish to make one there.⁶

1. FISH. O fir, things must be as they may; and what a man cannot get, he may lawfully deal for—his wife's soul.⁷

⁵ *He is a happy king, &c.*] This speech, in the old copies, is printed as follows: I have only transposed a few of the words for the sake of metre:

“ He is a happy king, since he gains from

“ His subjects the name of good, by his government.”

STEEVENS.

⁶ *Did but my fortunes &c.*] The old copy as follows:

Were my fortunes equal to my desires,

I could wish to make one there.

As all the speeches of Pericles, throughout this scene, were designed to be in metre, they cannot be restored to it without such petty liberties as I have taken in the present instance. STEEVENS.

⁷ ——— *and what a man cannot get, &c.*] This passage, in its present state, is to me unintelligible. We might read:—“ O, fir, things must be as they may, and what a man cannot get, he may not lawfully deal for;—his wife's soul.”

Be content; things must be as Providence has appointed;—and what his situation in life does not entitle him to aspire to, he ought not to attempt;—the affections of a woman in a higher sphere than his own.

Soul is in other places used by our author for love.—Thus, in *Measure for Measure*:

“ ——— we have with special soul

“ Elected him our absence to supply.” MALONE.

Things ——— (says the speaker) *as they are appointed to be; and*

Re-enter the two Fishermen, drawing up a net.

2. FISH. Help, master, help; here's a fish hangs in the net, like a poor man's right in the law; 'twill hardly come out. Ha! bots on't,⁸ 'tis come at last, and 'tis turn'd to a rusty armour.

PER. An armour, friends! I pray you, let me see it.

Thanks, fortune, yet, that after all my crosses,⁹

what a man is not sure to compass, he has yet a just right to attempt.— Thus far the passage is clear. The fisherman may then be supposed to begin a new sentence—*His wife's soul*—but here he is interrupted by his comrades. He might otherwise have proceeded to say—*The good will of a wife indeed is one of the things which is difficult of attainment. A husband is in the right to strive for it, but after all his pains may fail to secure it.*—I wish his brother fishermen had called off his attention before he had time to utter his last three words.

STEEVENS.

The fisherman means, I think, to say,—“What a man cannot get, there is no law against giving, to save his wife's soul from purgatory.” FARMER.

It is difficult to extract any kind of sense from this passage, as it stands, and I don't see how it can be amended. Perhaps the meaning may be this:—“And what a man cannot accomplish, he may lawfully endeavour to obtain;” as for instance, his wife's affection.

With respect to Farmer's explanation, I cannot conceive how a man can give what he cannot get: besides, if the words were capable of the meaning he supposes, they would not apply to any thing that had passed, or been said before; and this fisherman is a shrewd fellow, who is not supposed to speak nonsense.

M. MASON.

⁸ — bots on't,] The *bots* are the worms that breed in horses. This comick execration was formerly used in the room of one less decent. It occurs in *King Henry IV.* and in many other old plays.

MALONE.

See the *Reliques of Ancient Poetry*, in the old song of *The Miller of Mansfield*, Part II. line 65:

“Quoth Dick, a bots on you.” PERCY.

⁹ — after all my crosses,] For the insertion of the word *my*, am answerable. MALONE.

Thou giv'st me somewhat to repair myself;
And, though it was mine own,² part of mine he-
ritage,
Which my dead father did bequeath to me,
With this strict charge, (even as he left his life,)
Keep it, my Pericles, it hath been a shield
*'Twixt me and death; (and pointed to this brace :)*³
For that it sav'd me, keep it; in like necessity,
*Which gods protect thee from! it may defend thee.*⁴
It kept where I kept. I so dearly lov'd it;
Till the rough seas, that spare not any man,
Took it in rage, though calm'd, they give't again:⁵
I thank thee for't; my shipwreck's now no ill,
Since I have here my father's gift by will.⁶

^a And, though it was mine own,] i. e. And I thank you though
it was my own. MALONE.

³ ——— this brace :] The *brace* is the armour for the arm. So, in *Troilus and Cressida* :

"I'll hide my silver beard in a gold beaver,

"And in my vant-brace put this wither'd brawn."

Avant bras, Fr. STEEVENS.

See Vol. XVI p. 265, n. 8. MALONE.

⁴ Which gods protect thee from! &c.] The old copies read, unintelligibly:

"The which the gods prote& thee, *fame* may defend thee."

I am answerable for the correction.—The licence taken in omitting the pronoun before *have*, in a subsequent line of this speech, was formerly not uncommon. See note on the following passage in *Othello*, A&III. sc. iii:

"Give me a living reason she's disloyal." MALONE.

Being certain that the metre throughout this play was once regular, I correct the line in question thus:

" ——— in like necessity,

"Which gods protect thee from! it may defend thee."

STEEVENS.

⁶ ~~—~~ though calm'd, they give't again:] Old copies:

— though calm'd, have given it again. STEEVENS.

⁶ — by will | Old copy—in his will. For the sake of metre I read—by will. So, in *As you like it*: "By will but a poor thousand crowns." STEEVENS.

1. FISH. What mean you, fir?

PER. To beg of you, kind friends, this coat of worth,

For it was sometime target to a king;
I know it by this mark. He lov'd me dearly,
And for his sake, I wish the having of it;
And that you'd guide me to your sovereign's court,
Where with't I may appear a gentleman;
And if that ever my low fortunes better,⁴
I'll pay your bounties; till then, rest your debtor.

1. FISH. Why, wilt thou tourney for the lady?

PER. I'll shew the virtue I have borne in arms.

1. FISH. Why, do ye take it,⁵ and the gods give thee good on't!

2. FISH. Ay, but hark you, my friend;⁶ 'twas we that made up this garment through the rough seams of the waters: there are certain condolences, certain vails. I hope, fir, if you thrive, you'll remember from whence you had it.⁷

PER. Believe't, I will.

Now, by your furtherance, I am cloth'd in steel;⁸

⁴ *And if that ever my low fortunes better,]* Old copy:

And if that ever my low fortune's better,——.

We should read—"My low fortunes better." *Better* is in this place a verb, and *fortunes* the plural number. M. MASON.

⁵ *Why, do ye take it,]* That is, in plainer terms,—*Why, take it.* STEEVENS.

⁶ *Ay, but hark you, my friend; &c.]* Thus, in Twine's translation: "And in the meane time of this one thing onely doe I putte thee in minde, that when thou shalt be restored to thy former dignity, thou do not despise to thinke on the basenesse of the poore piece of garment." STEEVENS.

⁷ *—— from whence you had it.]* For this correction I am answerable. The old copies read—*had them.* MALONE.

⁸ *Now, by your furtherance, I am cloth'd in steel;]* Old copy, only;
By your furtherance I am cloth'd in steel;——.

And spite of all the rupture of the sea,⁸
 This jewel holds his bidding on my arm;⁹
 Unto thy value will I mount myself
 Upon a courser, whose delightful steps
 Shall make the gazer joy to see him tread.—
 Only, my friend, I yet am unprovided
 Of a pair of bates.²

I either read :

By your forbearance I am cloath'd in steel;

i. e. by your *forbearance* to claim the armour, which being just drawn up in your net, might have been detained as your own property;—or, for the sake of metre also;

Now, *by your furtherance*, &c. STEEVENS.

⁸ *And spite of all the rupture of the sea,*] We might read (with Dr. Sewel)

—*spite of all the rapture of the sea,*

That is,—notwithstanding that the sea hath *ravish'd* so much from me. So, afterwards:

“ Who looking for adventures in the world,

“ Was by the rough seas *rest* of ships and men.”

Again, in *The Life and Death of Lord Cromwell*, 1602:

“ Till envious fortune, and the ravenous sea,

“ Did *rob*, *disrobe*, and *spoil* us of our own.”

But the old reading is sufficiently intelligible. MALONE.

I am not sure but that the old reading is the true one. We still talk of the *breaking* of the sea, and the *breakers*. What is the *rupture* of the sea, but another word for the *breaking* of it? *Rupture* means any solution of continuity. STEEVENS.

⁹ *This jewel holds his bidding on my arm;*] The old copy reads—his *building*. *Biding* was, I believe, the poet's word. MALONE.

This conjecture appears to be just. A similar expression occurs in *Othello*:

“ ————look, I have a weapon,

“ A better never *did itself sustain*

“ Upon a soldier's thigh.”

i. e. *hold its bidding*, or place, there.

Any ornament of enchased gold was anciently styled a *jewel*. So, in Markham's *Arcadia*, 1607:—“ She gave him a *very fine jewel*, wherein was set a most rich diamond.” STEEVENS.

² —*a pair of bates.*] *Bates* appear to have been a kind of loose *breeches*. Thus, in the first book of Sidney's *Arcadia*: “ About his *middle* he had, instead of *bates*, a long cloake of

2. FISH. We'll fure provide: thou shalt have my best gown to make thee a pair; and I'll bring thee to the court myself.

PER. Then honour be but a goal to my will;
This day I'll rise, or else add ill to ill. [Exeunt.]

filke," &c.—Again, in the third Book: "His *bases* (which he ware so long, as they came almost to his ankle,) were embroidered onely with blacke worms, which seemed to crawle up and downe, as readie alreadie to devour him."—It is clear from these passages, that *bases* (as if derived from *Bas*, Fr. a stocking, as I formerly supposed,) cannot mean any kind of *defensive* covering for the legs.

In this concluding observation the late Captain Grose agreed with me; though at the same time he confessed his inability to determine, with any degree of precision, what *bases* were. STEEVENS.

Johnson tells us, in his Dictionary, that *bases* are part of any ornament that hangs down as housings, and quotes a passage from Sidney's *Arcadia*; "Phalantus was all in white, having his *bases* and caparisons embroidered:"—and to confirm this explanation it may be observed, that the [lower] valances of a bed are still called the *bafs*.

In Massinger's *Picture*, Sophia, speaking of Hilario's disguise, says to Corisca:

"——— You 'minion,
" Had a hand in it too, as it appears,
" Your petticoat serves for *bases* to this warrior."

M. MASON.

Bases, signified the *housings* of a horse, and may have been used in that sense here. So, in Fairfax's translation of Tasso's *Godfrey of Bulloigne*:

" And with his streaming blood his *bases* didd."

MALONE.

S C E N E II.

The same. A publick Way, or Platform, leading to the Lists. A Pavilion by the side of it, for the reception of the King, Princess, Lords, &c.

Enter SIMONIDES, THAISA, Lords, and Attendants.

SIM. Are the knights ready to begin the triumph?³

1. LORD. They are, my liege;

And stay your coming to present themselves.

SIM. Return them, we are ready;⁴ and our daughter,

In honour of whose birth these triumphs are,
Sits here, like beauty's child, whom nature gat
For men to see, and seeing wonder at.

[*Exit a Lord.*

³ *Are the knights ready to begin the triumph?*] In Gower's poem, and *Kynge Appolyn of Thyre*, 1510, certain gymnastick exercises only are performed before the Pentapolitan monarch, antecedent to the marriage of *Appollinus*, the *Pericles* of this play. The present tournament, however, as well as the dance in the next scene, seems to have been suggested by a passage of the former writer, who, describing the manner in which the wedding of *Appollinus* was celebrated, says:

"The *knights*: that be yonge and proude,

"Thei *justs* first, and after *daunce*." MALONE:

A triumph, in the language of Shakspeare's time, signified any publick show, such as a *Mask* or *Revel*, &c. Thus, in *King Richard II*:

"———hold those *justs* and *triumphs*?"

Again, in *King Henry VI*:

"With stately *triumphs*, mirthful comick shows."

STEEVENS:

⁴ *Return them, we are ready;*] i. e. return them notice, that we are ready, &c. PERCY.

THAI. It pleaseth you, my father, to express⁵
My commendations great, whose merit's less.

SIM. 'Tis fit it should be so; for princes are
A model, which heaven makes like to itself:
As jewels lose their glory, if neglected,
So princes their renown, if not respected.

'Tis now your honour, daughter, to explain
The labour of each knight, in his device.⁶

THAI. Which, to preserve mine honour, I'll perform.⁷

*Enter a Knight; he passes over the stage, and his
squire presents his shield to the Princess.*

SIM. Who is the first that doth prefer himself?

THAI. A knight of Sparta, my renowned father;
And the device he bears upon his shield
Is a black Æthiop, reaching at the sun;
The word, *Lux tua vita mihi*.⁸

⁵ *It pleaseth you, &c.*] Old copy:

It pleaseth you, my royal father, to express —.

As this verse was too long by a foot, I have omitted the epithet
royal. STEEVENS.

⁶ *'Tis now your honour, daughter, to explain*

The labour of each knight, in his device.] The old copy reads
—to entertain, which cannot be right. Mr. Steevens suggested the
emendation. MALONE.

The sense would be clearer were we to substitute, both in this
and the following instance, *office*. *Honour*, however, may mean
her situation as *queen of the feast*, as she is afterwards denominated.

The idea of this scene appears to have been caught from the *Iliad*,
Book III. where Helen describes the Grecian leaders to her father-
in-law Priam. STEEVENS.

⁷ *Which, to preserve mine honour, I'll perform.*] Perhaps we should
read—to prefer, i. e. advance. PERCY.

⁸ *The word, Lux tua vita mihi.*] What we now call the motto,

SIM. He loves you well, that holds his life of you.

[The second knight passes.

Who is the second, that presents himself?

THAI. A prince of Macedon, my royal father;
And the device he bears upon his shield
Is an arm'd knight, that's conquer'd by a lady:
The motto thus, in Spanish, *Piu per dulçura que per
fuerça.*⁹

[The third knight passes.

SIM. And what's the third?

THAI. The third, of Antioch;
And his device, a wreath of chivalry:
The word, *Me pompæ provexit apex.*²

[The fourth knight passes.

was sometimes termed the *word* or *mot* by our old writers. *Le mot*, French. So, in Marston's Satires, 1599:

" ——— Fabius' perpetual golden coat,

" Which might have *semper idem* for a *mot*."

These Latin mottos may perhaps be urged as a proof of the learning of Shakspeare, or as an argument to shew that he was not the author of this play; but tournaments were so fashionable and frequent an entertainment in the time of queen Elizabeth, that he might very easily have been furnished with these shreds of literature.

MALONE.

⁹ ——— *Piu per dulçura que per fuerça.*] That is, *more by sweetness than by force*. The author should have written *Mas per dulçura*, &c. *Piu* in Italian signifies *more*; but, I believe, there is no such Spanish word. MALONE.

² ——— *Me pompæ provexit apex.*] All the old copies have—*Me Pompey*, &c. Whether we should amend these words as follows—*me pompæ provexit apex*,—or correct them thus—*me Pompei provexit apex*, I confess my ignorance. A wreath of chivalry, in its common sense, might be the desert of many knights on many various occasions; so that its particular claim to honour on the present one is not very clearly ascertained.—If the wreath declares of itself that it was once the ornament of Pompey's helm, perhaps here may be some allusion to those particular marks of distinction which he wore after his bloodless victory over the Cilician pirates:

" *Et victis cedat piratica laurea Gallis.*" STEEVENS.

SIM. What is the fourth?⁵

THAI. A burning torch,⁴ that's turned upside down;

The word, *Quod me alit, me extinguit*.

SIM. Which shows that beauty hath his power and will,

Which can as well inflame, as it can kill.

[*The fifth knight passes.*

THAI. The fifth, an hand environed with clouds Holding out gold, that's by the touchstone tried: The motto thus, *Sic spectanda fides*.

[*The sixth knight passes.*

SIM. And what's the sixth and last, which the knight himself

With such a graceful courtesy deliver'd?

THAI. He seems a stranger; but his present is A wither'd branch,⁵ that's only green at top; The motto, *In hac spe vivo*.

Steevens is clearly right in reading *pompæ*, instead of *Pompey*, and the meaning of the knight in the choice of his device and motto seems to have been, to declare that he was not incited by love to enter the lists, but by the desire of glory, and the ambition of obtaining the wreath of victory which Thaïsa was to bestow upon the conqueror. M. MASON.

² *What is the fourth?*] i. e. What is the fourth device.

MALONE.

⁴ *A burning torch, &c.*] This device and motto may have been taken from Daniel's translation of *Paulus Jovius*, in 1585, in which they are found. Signat. H. 7. b. MALONE.

The same idea occurs again in *King Henry VI. Part I*:

“ Here dies the dusky torch of Mortimer,

“ Chok'd” &c. STEEVENS.

⁵ *He seems &c.*] Old copy:

He seems to be a stranger; but his present

Is a wither'd branch,——,

For reasons frequently given, I have here deserted the ancient text.

STEEVENS.

SIM. A pretty moral!

From the dejected state wherein he is,
He hopes by you his fortunes yet may flourish.

1. LORD. He had need mean better than his outward show

Can any way speak in his just commend:
For, by his rusty outside, he appears
To have practis'd more the whipstock,⁶ than the lance.

2. LORD. He well may be a stranger, for he comes

To an honour'd triumph, strangely furnished.

3. LORD. And on set purpose let his armour rust
Until this day, to scour it in the dust.⁷

SIM. Opinion's but a fool, that makes us scan
The outward habit by the inward man.⁸

⁶ — the whipstock,] i. e. the carter's whip. See note on *Twelfth Night*, Vol. V. p. 269, n. 5. STEEVENS.

⁷ — let his armour rust

Until this day, to scour it in the dust.] The idea of this ill-appointed knight appears to have been adopted from Sidney's *Arcadia*, Book I: "His armour of as old a fashion, besides the rustic poornesse &c.—so that all that looked on, measured his length on the earth already," &c. STEEVENS.

⁸ *The outward habit by the inward man.*] i. e. that makes us scan the inward man by the outward habit.

This kind of inversion was formerly very common. So, in *The Merchant of Venice*:

" — that many may be meant

" By the fool multitude."

See the note on that passage in Vol. VIII. p. 66, n. 2. MALONE.

Why should we not read—

" The inward habit by the outward man."

The words were accidentally misplaced. In the prose romance already quoted, the king says: " — the habyte maketh not the religious man." STEEVENS.

In my copy this line is quoted in an old hand as Mr. Steevens reads. ARMER.

But stay, the knights are coming; we'll withdraw
Into the gallery. [Exeunt.

[Great shouts, and all cry, The mean knight.²

S C E N E III.

The same. A Hall of State.—A Banquet prepared.

Enter SIMONIDES, THAISA, Lords, Knights, and Attendants.

SIM. Knights,
To say you are welcome, were superfluous.
To place upon the volume of your deeds,²
As in a title-page, your worth in arms,
Were more than you expect, or more than's fit,
Since every worth in show commends itself.
Prepare for mirth for mirth becomes a feast:
You are my guests.³

I don't think any amendment necessary; but the passage should be pointed thus:

“Opinion's but a fool, that makes us scan

“The outward habit by, the inward man.”

That is, that makes us scan the inward man, by the outward habit.

M. MASON.

² *Great shouts, and all cry, The mean knight.*] Again, in the first Book of Sidney's *Arcadia*: “The victory being by the judges given, the trumpets witnessed to the ill-apparelled knight.”

STEEVENS.

³ *To place &c.*] The quarto, 1609, reads—I place, and this corrupt reading was followed in that of 1619, and in the folio, 1664. The emendation is taken from the folio, 1685.

MALONE.

³ *You are my guests.*] Old copy:

You are princes, and my guests.

But as all the personages addressed were not *princes*, and as the

THAI. But you, my knight and guest;
To whom this wreath of victory I give,
And crown you king of this day's happiness.

PER. 'Tis more by fortune, lady, than my merit.⁴

SIM. Call it by what you will, the day is yours;
And here, I hope, is none that envies it.
In framing artists,⁵ art hath thus decreed,
To make some good, but others to exceed;
And you're her labour'd scholar. Come, queen o'the
feast,⁶

(For, daughter, so you are,) here take your place:
Marshal the rest, as they deserve their grace.

KNIGHTS. We are honour'd much by good Si-
monides.

SIM. Your presence glads our days; honour we
love,
For who hates honour, hates the gods above.

MARSH. Sir, yond's your place.

PER. Some other is more fit.

1. KNIGHT. Contend not, sir; for we are gentle-
men,

measure is overburthened by the admission of these words, I have
left them out.

The change I have made, likewise affords a natural introduction
to the succeeding speech of the princess. STEEVENS.

⁴ ——— *than* my merit.] Thus the original quarto, 1609. The
second quarto has—*by* merit. MALONE.

In framing artists,] Old copy:

⁵ *In framing an artist.*

This judicious emendation is Mr. Malone's. STEEVENS.

⁶ ——— *Come, queen o'the feast,*

(*For, daughter, so you are,*)] So, in *The Winter's Tale*:

“ ——— present yourself

“ *That which you are, mistress o'the feast.*” STEEVENS.

That neither in our hearts, nor outward eyes,
Envy the great, nor do the low despise.⁷

PER. You are right courteous knights.

SIM. Sit, sit, fir; sit.

PER. By Jove, I wonder, that is king of thoughts,
These cates resist me, she not thought upon.⁸

⁷ That neither in our hearts, nor outward eyes,
Envy the great, nor do the low despise.] This is the reading of
the quarto, 1619. The first quarto reads:

Have neither in our hearts, nor outward eyes,

Envies the great, nor shall the low despise. MALONE.

⁸ By Jove, I wonder, that is king of thoughts,
These cates resist me, she not thought upon,] All the copies
read — “he not thought upon” — and these lines are given to Si-
monides. In the old plays it is observable that declarations of
affection, whether disguised or open, are generally made by both
the parties; if the lady utters a tender sentiment, a corresponding
sentiment is usually given to her lover. — Hence I conclude that
the author wrote,

—— she not thought upon;

and that these lines belong to Pericles. If he be right, I would
read:

—— he now thought upon.

The prince recollecting his present state, and comparing it with
that of Simonides, wonders that he can eat. In Gower, where
this entertainment is particularly described, it is said of *Appollinus*,
the Pericles of the present play, that

“He sette and cast about his eie

“And sawe the lordes in estate,

“And with hym selfe were in debate

“Thynkende what he had lore;

“And such sorowe he toke therefore,

“That he sat ever stille and thought,

“As he which of no meat rought.”

So, in *Kyng Appolyn of Thyre*, 1510: “—— at the last he sate
him down at the table, and without etynge, he behelde the noble
company of lordes and grete estates. — Thus as he looked all about,
a grete lorde that served at the kynges table sayde unto the kyng,
Certes, syr, this man wolde gladly your honour, for he dooth not
etc, but beholdeth hertely your noble magnyfycence, and is in
poynt to weep.”

The words *resist me*, however, do not well correspond with this
idea. Perhaps they are corrupt. MALONE.

THAI. By Juno, that is queen

These cates resist me,] i. e. go against my stomach. I would read, however — be not thought upon.

It appears from Gower and the prose novel, as well as many of the following circumstances, that the thoughts of *Pericles* were not yet employed about the *Princess*. He is only ruminating on his past misfortunes, on his former losses. The lady had found out what ailed her, long before *Pericles* made a similar discovery.

STEEVENS.

I have no doubt but *she* is the right reading, that the first of these speeches belongs to *Pericles*; and that the words *these cates resist me*, are justly explained by Steevens. The intention of the poet is to shew that their mutual passion had the same effect on *Thaisa* and *Pericles*: But as we are not to suppose that his mistress was ever out of his thoughts, the sense requires that we should read,

These cates resist me, she but thought upon.

Meaning to say, that the slightest thoughts of her took away his appetite for every thing else, which corresponds with what she says in the subsequent speech. There are no two words more frequently mistaken for each other, in the old plays, than *not* and *but*. A mistress, when not thought upon, can have no effect with her lover. M. MASON.

If this speech belongs to *Pericles*, he must mean to say, that when he ceases to think of his mistress, his stomach fails him. Is there any thing unnatural in this? As displeasing sensations are known to diminish appetite, so pleasant ideas may be supposed to encrease it.

Pyrocles, however the hero of Sidney's *Arcadia*, Book I. finds himself in the contrary situation, while seated at table with his mistress, *Philoclea*: " — my eyes drank much more eagerly of her beautie, than my mouth did of any other liquor. And so was my common sense deceived (being chiefly bent to her) that as I dranke the wine, and withall stole a looke on her, mee seemed I tasted her deliciousnesse. "

I have not disturbed the speech in question, and yet where would be the impropriety of leaving it in the mouth of *Simonides*? He is as desirous of *Pericles* for a son-in-law, as *Thaisa* to possess him as a husband; and if the old gentleman cannot eat for thinking of him, such weakness is but of a piece with what follows, where his *Pentapolitan* majesty, in a colloquy with the lovers, renders himself as ridiculous as *King Arthur* in *Tom Thumb*. *Simonides* and *Thaisa* express a sort of family impatience for the attainment of their different purposes. He wonders why his

Of marriage, all the viands that I eat
Do seem unfavoury, wishing him my meat?⁹
Sure he's a gallant gentleman.

SIM.

He's but

A country gentleman;
He has done no more than other knights have done:
Broken a staff, or so; so let it pass.

THAI. To me he seems like diamond to glass.

PER. Yon king's to me, like to my father's
picture,

Which tells me, in that glory once he was;
Had princes sit, like stars, about his throne,
And he the sun, for them to reverence.
None that beheld him, but like lesser lights,
Did vail their crowns to his supremacy;²

appetite fails him, unless he is thinking on Pericles; she wishes for an exchange of provision; and (as nurses say in fondness to their infants) loves her prince so well that she could eat him. The grossness of the daughter can only be exceeded by the anility of the father. I cannot persuade myself that Shakspeare had any hand in producing the Hurlothrumbic character of Simonides.

STEEVENS.

⁹ ——— *wishing him my meat?*] I am afraid that a jingle is here intended between *meat* and *mate*. The two words were, I believe, in our author's time, generally, and are at this day in Warwickshire, pronounced alike. The address to *Juno* countenances this supposition. MALONE.

Surely the plain meaning is, that she had rather have a husband than a dinner; that she wishes Pericles were in the place of the provisions before her; regarding him (to borrow a phrase from *Romeo*) as *the dearest morsel of the earth*. So, in *The Two Noble Kinsmen*:

“ If thou couch

“ But one night with her ———

“ Thou shalt remember nothing more than what

“ That banquet bids thee to.” STEEVENS.

² *Did vail their crowns to his supremacy;*] This idea perhaps was caught from the *Revelations*, iv. 10: “ And the four and twenty

Where now his son's a glow-worm in the night,²
 The which hath fire in darknes, none in light;
 Whereby I see that time's the king of men,
 For he's their parent, and he is their grave,³
 And gives them what he will, not what they crave.

SIM. What, are you merry, knights?

1. KNIGHT. Who can be other, in this royal presence?

SIM. Here, with a cup that's stor'd unto the brim,⁴

elders fell down before him that sat on the throne, and cast their crowns before the throne." STEEVENS.

² *Where now his son's a glow-worm in the night,*] The old copies read—*where now his son &c.* But this is scarcely intelligible. The slight change that has been made, affords an easy sense. *Where* is, I suppose, here, as in many other places, used for *whereas*.

The peculiar property of the glow-worm, on which the poet has here employed a line, he has in *Hamlet* happily described by a single word:

"The glow-worm shows the matin to be near,

"And 'gins to pale his uneffectual fire." MALONE.

³ *For he's their parent, and he is their grave,*] So, in *Romeo and Juliet*:

"The earth, that's nature's mother, is her tomb;

"What is her burying grave, that is her womb."

Milton has the same thought:

"The womb of nature, and perhaps her grave."

In the text the second quarto has been followed. The first reads:
He's both their parent and he is their grave. MALONE.

⁴ — *that's stor'd unto the brim,*] The quarto, 1609, reads—*that's stur'd* unto the brim. MALONE.

If *stirr'd* be the true reading, it must mean, as Milton expresses it, that the liquor

"—dances in its chrystal bounds."

But I rather think we should read—*stor'd*, i. e. replenished. So before in this play:

"Their tables were *stor'd* full."

Again:

"Were not this glorious casket *stor'd* with ill?"

(As you do love, fill to your mistress' lips, ⁵)

We drink this health to you.

KNIGHTS.

We thank your grace.

SIM. Yet pause a while;

Yon knight, methinks, doth sit too melancholy.

As if the entertainment in our court

Had not a show might countervail his worth.

Note it not you, Thaïsa?

THAI.

What is it

To me, my father?

SIM.

O, attend, my daughter;

Princes, in this, should live like gods above,

Who freely give to every one that comes

To honour them: and princes, not doing so,

Are like to gnats, which make a sound, but kill'd

Are wonder'd at. ⁶

Again:

" ——— these our ships

" Are stor'd with corn ———." STEEVENS.

⁵ (As you do love, fill to your mistress' lips,) i. e. let the quantity of wine you swallow, be proportioned to the love you bear your mistress: in plainer English—If you love kissing, drink a bumper. The construction is—As you love your mistresses' lips, so fill to them. STEEVENS.

Read—fill to your mistresses. FARMER.

⁶ ——— and princes, not doing so,

Are like to gnats, which make a sound, but kill'd

Are wonder'd at.] i. e. when they are found to be such small insignificant animals, after making so great a noise. PERCY.

The sense appears to be this.—When kings, like insects, lie dead before us, our admiration is excited by contemplating how in both instances the powers of creating bustle were superiour to those which either object should seem to have promised. The worthless monarch, and the idle gnat, have only lived to make an empty bluster; and when both alike are dead, we wonder how it happened that they made so much, or that we permitted them to make it:—a natural reflection on the death of an unserviceable prince, who having dispensed no blessings, can hope for no better character.

Therefore to make's entrance more sweet, here say,⁶
We drink this standing-bowl of wine to him.⁷

THAI. Alas, my father, it befits not me
Unto a stranger knight to be so bold;
He may my proffer take for an offence,
Since men take women's gifts for impudence.

SIM. How!

Do as I bid you, or you'll move me else.

THAI. Now, by the gods, he could not please me
better.⁸ [Aside.

SIM. And further tell him, we desire to know,
Of whence he is, his name and parentage.⁹

I cannot, however, help thinking that this passage is both corrupted and disarranged, having been originally designed for one of those rhyming couplets with which the play abounds:

"And princes, not doing so, are like the gnat,
Which makes a sound, but kill'd is wonder'd at."

STEEVENS.

⁶ *Therefore to make's entrance more sweet, here say,*] Old copy:
Therefore to make his entrance more sweet,
Here say &c. STEEVENS.

Entrance was some times used by our old poets as a word of three syllables. MALONE.

By his *entrance*, I believe, is meant his present *trance*, the *reverie* in which he is supposed to be sitting. STEEVENS.

⁷ — *this standing bowl of wine to him.*] A *standing-bowl* was a bowl resting on a foot. STEEVENS.

⁸ *Now, by the gods, he could not please me better.*] Thus, in Twine's translation: "Then Lucina having already in her heart professed to do him good, and now perceiving very luckily her father's mind to be inclined to the desired purpose," &c. STEEVENS.

⁹ *Of whence he is, his name and parentage.*] So, in the *Confessio Amantis*:

"His doughter———
"He bade to go on his message,
"And fonde for to make him glade,
"And she did as her fader bade;
"And goth to him the fofte paas,
"And asketh whens and what he was,
"And praithe he shulde his thought leve." MALONE.

THAI. The king my father, sir, has drunk to you.

PER. I thank him.

THAI. Wishing it so much blood unto your life.

PER. I thank both him and you, and pledge him freely.

THAI. And further he desires to know of you,
Of whence you are, your name and parentage.

PER. A gentleman of Tyre — (my name, Pericles;
My education being in arts and arms; ²) —
Who looking for adventures in the world,
Was by the rough seas rest of ships and men,
And, after shipwreck, driven upon this shore.

THAI. He thanks your grace; names himself
Pericles,

A gentleman of Tyre, who only by
Misfortune of the seas has been bereft
Of ships and men, and cast upon this shore.

SIM. Now by the gods, I pity his misfortune,
And will awake him from his melancholy.
Come, gentlemen, we sit too long on trifles,
And waste the time, which looks for other revels,
Even in your armours, as you are address'd,
Will very well become a soldier's dance. ³

² — being in arts and arms;] The old copies have — been. I am responsible for the correction; and for the introduction of the words *has been* in the following speech. MALONE.

³ *Even in your armours, as you are address'd,*
Will very well become a soldier's dance.] As you are accoutered, prepared for combat. So, in *King Henry V.*:

“To-morrow for the march are we *address'd*.”

The word *very*, in the next line, was inserted by the editor of the folio. MALONE.

So, in Twine's translation: — “I may not discourse at large of the liberal challenges made and proclaimed at the tilt &c. — running afoote, and dauncing in armour” &c. STEEVENS.

I will not have excuse, with saying, this
Loud musick is too harsh⁴ for ladies' heads;
Since they love men in arms, as well as beds.

[*The Knights dance.*

So, this was well ask'd, 'twas so well perform'd⁵
Come, fir;

Here is a lady that wants breathing too:
And I have often heard,⁶ you knights of Tyre
Are excellent in making ladies trip;
And that their measures are as excellent.

PER. In those that practise them, they are, my
lord.

SIM. O, that's as much, as you would be deny'd
[*The Knights and Ladies dance.*

Of your fair courtesy. — Unclasp, unclasp;
Thanks gentlemen, to all; all have done well,
But you the best. *To PERICLES.*] Pages and lights,
conduct⁷

These knights unto their several lodgings: Yours, fir,

⁴ *I will not have excuse, with saying, this
Loud musick is too harsh —] i. e. the loud noise made by the
clashing of their armour.*

The dance here introduced is thus described in an ancient *Dialogue
against the abuse of Dancing*, bl. 1. no date:

“ There is a dance called Choria,
“ Which joy doth testify;
“ Another called Pyrricke
“ Which warlike feats doth try;
“ For men in armour gestures made,
“ And leapt, that so they might,
“ When need requires, be more prompt
“ In publique weale to fight.” MALONE.

⁵ *So, this was well ask'd, 'twas so well perform'd.] i. e. the ex-
cellence of this exhibition has justified the solicitation by which
it was obtained. STEEVENS.*

⁶ *And I have often heard,] I have inserted the word often, which
was probably omitted by the carelessness of the compositor.*

MALONE.

⁷ — conduct —] Old copy — to condu&. STEEVENS.

We have given order to be next our own.⁸

PER. I am at your grace's pleasure.

SIM. Princes, it is too late to talk of love,
For that's the mark I know you level at:
Therefore each one betake him to his rest;
To-morrow, all for speeding to their best.

[*Exeunt.*]

S C E N E IV.

Tyre. *A Room in the Governor's House.*

Enter HELICANUS *and* ESCANES.

HEL. No, no, my Escanes; know this of me,⁹—
Antiochus from incest liv'd not free;
For which, the most high gods not minding longer
To withhold the vengeance that they had in store,
Due to this heinous capital offence;
Even in the height and pride of all his glory,
When he was seated, and his daughter with him,
In a chariot of inestimable value,
A fire from heaven came, and shrivel'd up
Their bodies,² even to loathing; for they so stunk,

⁸ ——— *to be next our own.*] So, Gower:

“ The kyng his chamberleyne let calle,

“ And bad that he by all weye

“ A chamber for this man purvei

“ Which nigh his own chambre bee.” MALONE.

⁹ No, no, my Escanes; &c.] The old copy:

No, Escanes, know this of me, —.

But this line being imperfect, I suppose it should be read as I have printed it. STEEVENS.

No, Escanes;] I suspect the author wrote—*Know* Escanes; &c.
MALONE.

² A fire from heaven came, and shrivel'd up

Their bodies,] This circumstance is mentioned by Gower:

That all those eyes ador'd them, ere their fall,
Scorn now their hand should give them burial.³

ESCA. 'Twas very strange.

HEL. And yet, but just; for though
This king were great, his greatness was no guard
To bar heaven's shaft, but sin had his reward.

ESCA. 'Tis very true.

Enter three Lords.

1. LORD. See, not a man in private conference,
Or council, has respect with him but he.⁴

2. LORD. It shall no longer grieve, without re-
proof.

3. LORD. And curs'd be he that will not second
it.

1. LORD. Follow me then: Lord Helicane, a
word.

HEL. With me? and welcome: Happy day, my
lords.

1. LORD. Know, that our griefs are risen to the
top,

And now at length they overflow their banks.

“ ——— they hym tolde,
“ That for vengeance as God it wolde,
“ Antiochus, as men maie witte,
“ With thonder and lightnyng is forfmitte.
“ His doughter hath the same chance,
“ So ben thei both in o balance.” MALONE.

³ *That all those eyes ador'd them, ere their fall,
Scorn now &c.]* The expression is elliptical:

That all those eyes which ador'd them &c. MALONE.

⁴ *See, not a man &c.]* To what this charge of partiality was
designed to condu&, we do not learn; for it appears to have no
influence over the rest of the dialogue. STEEVENS.

HEL. Your griefs, for what? wrong not the prince
you love.

1. LORD. Wrong not yourself then, noble Heli-
cane;

But if the prince do live, let us salute him,
Or know what ground's made happy by his breath.
If in the world he live, we'll seek him out;
If in his grave he rest we'll find him there;
And be resolv'd, he lives to govern us,⁵
Or dead, gives cause to mourn his funeral,
And leaves us⁶ to our free election.

2. LORD. Whose death's, indeed, the strongest in
our censure:⁷

And knowing this kingdom, if without a head,⁸
(Like goodly buildings left without a roof,⁹)

⁵ *And be resolv'd, he lives to govern us,] Resolv'd is satisfied,
freed from doubt. So, in a subsequent scene:*

"Resolve your angry father, if my tongue," &c.

MALONE.

⁶ *And leaves us —] The quarto, 1609, reads—And leave us,
which cannot be right. MALONE.*

⁷ *Whose death's, indeed, the strongest in our censure:] i. e. the
most probable in our opinion. Censure is thus used in King
Richard III:*

"To give your censures in this weighty business."

STEEVENS.

The old copies read—Whose death indeed, &c. MALONE.

⁸ *And knowing this kingdom, if without a head,] They did not
know that the kingdom had absolutely lost its governor; for in the
very preceding line this lord observes that it was only more probable
that he was dead, than living. I therefore read, with a very slight
change,—if without a head. The old copy, for if, has—is. In
the next line but one, by supplying the word will, which I
suppose was omitted by the carelessness of the compositor, the sense
and metre are both restored. The passage as it stands in the old
copy, is not, by any mode of construction, reducible to grammar.*

MALONE.

⁹ *(Like goodly buildings left without a roof,) The same thought
occurs in King Henry IV. Part II:*

Will soon to ruin fall, your noble self,
That best know'st how to rule, and how to reign;
We thus submit unto,—our sovereign.

ALL. Live, noble Helicane!

HEL. Try honour's cause;⁹ forbear your suffrages;
If that you love prince Pericles, forbear.
'Take I your wish, I leap into the seas,
Where's hourly trouble, for a minute's ease.²
A twelvemonth longer, let me then entreat you
To forbear choice i'the absence of your king;³

" ——— leaves his part-created coat
" A naked subject to the weeping clouds,
" And waste for churlish winter's tyranny." STEEVENS.

⁹ Try honour's cause;] Perhaps we should read:
Try honour's course;——. STEEVENS.

² Take I your wish, I leap into the seas,
Where's hourly trouble, &c.] Thus the old copy. STEEVENS.

It must be acknowledged that a line in *Hamlet*,

" Or to take arms against a sea of troubles,"
as well as the rhyme, adds some support to this reading: yet I have
no doubt that the poet wrote:

———— I leap into the sea,——.

So, in *Macbeth*:

" ————— I have no spur
" To prick the sides of my intent, but only
" Vaulting ambition, which o'er-leaps itself," &c.

On ship-board the pain and pleasure may be in the proportion
here stated; but the troubles of him who plunges into the sea (unless
he happens to be an expert swimmer) are seldom of an hour's du-
ration. MALONE.

Where's hourly trouble, for a minute's ease.] So, in *K. Richard III.*:
" And each hour's joy wreck'd with a week of teen."

MALONE.

The expression is figurative, and by the words—*I leap into the
seas*, &c. I believe the speaker only means—I embark too hastily on
an expedition in which ease is disproportioned to labour. STEEVENS.

³ To forbear &c.] Old copy:

To forbear the absence of your king.

Some word being omitted in this line, I read:

To forbear choice i'the absence of your king. STEEVENS.

If in which time expir'd, he not return,
 I shall with aged patience bear your yoke.
 But if I cannot win you to this love,
 Go search like noblemen, like noble subjects,
 And in your search, spend your adventurous worth;
 Whom if you find, and win unto return,
 You shall like diamonds sit about his crown.⁴

1. LORD. To wisdom he's a fool that will not
 yield;
 And, since lord Helicane enjoineth us,
 We with our travels will endeavour it.⁵

HEN. Then you love us, we you, and we'll clasp
 hands;
 When peers thus knit, a kingdom ever stands.
 [Exeunt.]

⁴ ——— and win unto return,
 You shall like diamonds sit about his crown.] As these are the
 concluding lines of a speech, perhaps they were meant to rhyme.
 We might therefore read:

——— and win unto renown,
 i. e. if you prevail on him to quit his present obscure retreat, and
 be reconciled to glory, you shall be acknowledged as the brightest
 ornaments of his throne. STEEVENS.

⁵ We with our travels will endeavour it.] Old copy:
 We with our travels will endeavour.
 Endeavour what? I suppose, to find out Pericles. I have therefore
 added the syllable which appeared wanting both to metre and sense.
 STEEVENS.

The author might have intended an abrupt sentence.

MALONE:
 I would readily concur with the opinion of Mr. Malone, had
 passion, instead of calm resolution, dictated the words of the
 speaker. STEEVENS.

S C E N E V.

Pentapolis. *A Room in the Palace.*

Enter SIMONIDES, reading a Letter; ⁶ the Knights meet him.

1. KNIGHT. Good morrow to the good Simonides.

SIM. Knights, from my daughter this I let you know,

That for this twelvemonth, she'll not undertake
A married life.

Her reason to herself is only known,
Which from herself by no means can I get.

2. KNIGHT. May we not get access to her, my
lord?

SIM. 'Faith, by no means; she hath so strictly
tied her

To her chamber, that it is impossible.

One twelve moons more she'll bear Diana's livery;
This by the eye of Cynthia hath she vow'd,⁷
And on her virgin honour will not break it.

⁶ In *The Historie of King Appolyn of Thyre*, "two kynges sones" pay their court to the daughter of *Archystrates*, (the Simonides of the present play). He sends two rolls of paper to her, containing their names, &c. and desires her to choose which she will marry. She writes him a letter (in answer), of which Appolyn is the bearer,—that she will have the man "which hath passed the dangerous undes and perylles of the sea—all other to refuse." The same circumstance is mentioned by Gower, who has introduced *three* suitors instead of *two*, in which our author has followed him.

MALONE.

In Twine's translation, these suitors are also *three* in number,—Ardonius, Munditius, and Carnillus. STEEVENS.

⁷ *This by the eye of Cynthia hath she vow'd,*] It were to be

3. KNIGHT. Though loath to bid farewell, we take
our leaves. [*Exeunt.*

SIM. So

They're well despatch'd; now to my daughter's
letter:

She tells me here, she'll wed the stranger knight,
Or never more to view nor day nor light.

Mistress, 'tis well, your choice agrees with mine;

I like that well: — nay, how absolute she's in't,

Not minding whether I dislike or no!

Well, I commend her choice;

And will no longer have it be delay'd.

Soft, here he comes: — I must dissemble it.

Enter PERICLES.

PER. All fortune to the good Simonides!

SIM. To you as much, sir! I am beholden to
you,

For your sweet musick this last night:^s my ears,

wished that Simonides (who is represented as a blameless character)
had hit on some more ingenious expedient for the dismissal of these
wooers. Here he tells them as a solemn truth, what he knows to
be a fiction of his own. STEEVENS.

^s — *I am beholden to you,*

For your sweet musick this last night:] Here also our author has
followed Gower:

“ She, to doone hir faders best,

“ Hir harpe set, and in the fesse

“ Upon a chaire, whiche thei sette,

“ Hir selfe next to this man she sette.

“ With harpe both and eke with mouth

“ To him she did all that she couth,

“ To make him chere; and ever he sigheth,

“ And she him asketh howe him liketh.

“ Madame, certes well, he saied;

“ But if ye the measure plaied,

“ Whiche, if you list, I shall you lere,

“ It were a glad thing for to here,

I do protest, were never better fed
With such delightful pleasing harmony.

PER. It is your grace's pleasure to commend;
Not my desert.

SIM. Sir, you are musick's master.

PER. The worst of all her scholars, my good lord.

SIM. Let me ask one thing. What do you think,
sir, of

My daughter?

PER. As of a most virtuous princess.

SIM. And she is fair too, is she not?

PER. As a fair day in summer; wond'rous fair.

SIM. My daughter, sir, thinks very well of you;
Ay, so well, sir, that you must be her master,
And she'll your scholar be; therefore look to it.

PER. Unworthy I to be her schoolmaster.⁹

SIM. She thinks not so; peruse this writing else.

PER. What's here!

A letter, that she loves the knight of Tyre?

'Tis the king's subtilty, to have my life. [Aside.

O, seek not to intrap, my gracious lord,²

"A leve sir, tho quod she,
"Nowe take the harpe, and lete me see
"Of what measure that ye mene.—
"He taketh the harpe, and in his wife
"He tempreth, and of such assize
"Synginge he harpeth forth withall,
"That as a voice celestial
"Hem thought it sowned in her ere,
"As though that in an angell were." MALONE.

⁹ — to be *her schoolmaster*.] Thus the quarto, 1619. The first copy reads — *for her schoolmaster*. MALONE.

² — my *gracious lord*,] Old copies — *me*. I am answerable for the correction. MALONE.

A stranger and distressed gentleman,
That never aim'd so high, to love your daughter,
But bent all offices to honour her.

SIM. Thou hast bewitch'd my daughter,³ and thou
art

A villain.

PER. By the gods, I have not, sir.
Never did thought of mine levy offence;
Nor never did my actions yet commence
A deed might gain her love, or your displeasure.

SIM. Traitor, thou liest.

PER. Traitor?

SIM. Ay, traitor, sir.

PER. Even in his throat, (unless it be the king,⁴)
That calls me traitor, I return the lie.

SIM. Now, by the gods, I do applaud his courage.
[*Aside.*

PER. My actions are as noble as my thoughts.
That never relish'd of a base descent.⁵
I came unto your court, for honour's cause,
And not to be a rebel to her state;
And he that otherwise accounts of me,
This sword shall prove, he's honour's enemy.

³ *Thou hast bewitch'd my daughter,*] So, Brabantio addressing himself to Othello:

"Damn'd as thou art, thou hast *enchanted* her."

STEEVENS.

⁴ — the king,] Thus the quarto, 1609. The second copy has — a king. MALONE.

⁵ *That never relish'd of a base descent.*] So, in *Hamlet*:

"That has no *relish* of salvation in it."

Again, in *Macbeth*:

"So well thy words become thee as thy wounds;

"They *smack* of honour both." MALONE.



SIM. No!

Here comes my daughter, she can witness it.^a

Enter THAISA.

PER. Then, as you are as virtuous as fair,
Resolve your angry father, if my tongue
Did e'er solicit, or my hand subscribe
To any syllable that made love to you?

THAI. Why, sir, say if you had,
Who takes offence at that would make me glad?

SIM. Yea, mistress, are you so peremptory?—
I am glad of it with all my heart. [*Aside.*] I'll
tame you;

I'll bring you in subjection.—

Will you, not having my consent, bestow
Your love and your affections on a stranger?

(Who, for ought I know to the contrary,
Or think, may be as great in blood as I.) [*Aside.*

Hear, therefore, mistress; frame your will to mine, —

And you, sir, hear you.—Either be rul'd by me,

Or I will make you—man and wife.—

Nay, come; your hands and lips must seal it too —

And being join'd, I'll thus your hopes destroy;—

And for a further grief,—God give you joy!

What, are you both pleas'd?

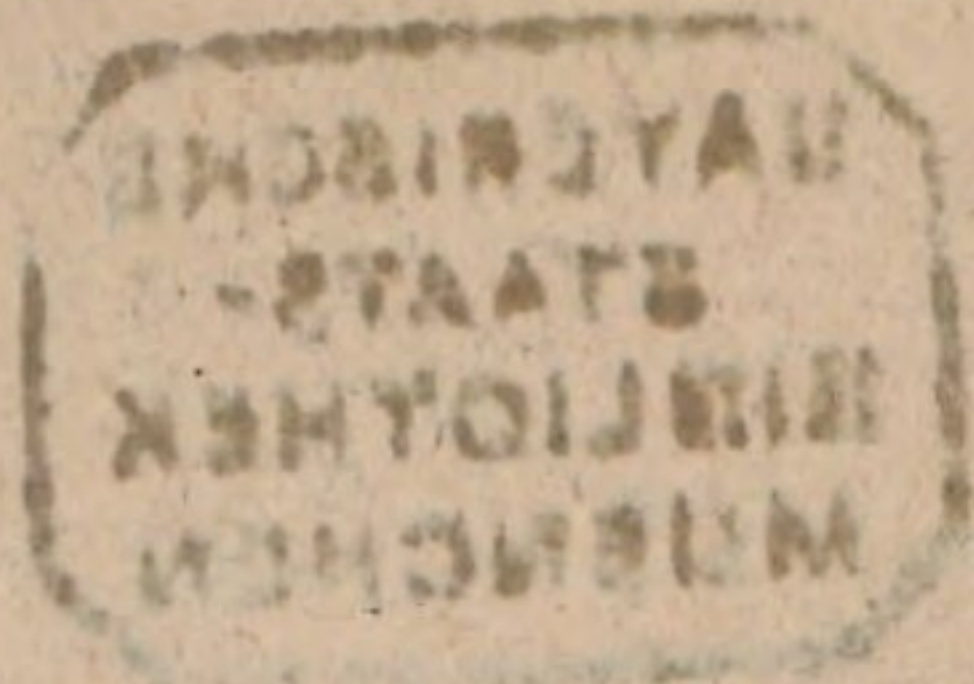
THAI.

Yes, if you love me, sir.

⁶ ————— No! —

Here comes my daughter, she can witness it.] Thus all the copies. Simonides, I think, means to say—Not a rebel to our state!—Here comes my daughter: she can prove, thou art one. Perhaps, however, the author wrote—Now, Here comes, &c.—In Othello we find nearly the same words:

“ Here comes the lady, let her witness it.” MALONE.



PER. Even as my life, my blood that fosters it.⁷

SIM. What, are you both agreed?

BOTH. Yes, 'please your majesty.

SIM. It pleaseth me so well, I'll see you wed;

Then, with what haste you can, get you to bed.

[*Exeunt.*

⁷ *Even as my life, my blood that fosters it.*] Even as' my life loves my blood that supports it.—The quarto, 1619, and the subsequent copies, read:

Even as my life, or blood that fosters it.

The reading of the text is found in the first quarto. MALONE.

I cannot approve of Malone's explanation of this line:—To make a person of life, and to say it loves the blood that fosters it, is an idea to which I cannot reconcile myself.

Pericles means merely to say, that he loves Thaisa as his life, or as the blood that supports it; and it is in this sense that the editors of the quarto of 1619, and the subsequent copies, conceived the passage.—But the insertion of the word *or* was not necessary; it was sufficient to point it thus:

Even as my life;—the blood that fosters it. M. MASON.

Will a preceding line (see p. 87) befriend the opinion of either commentator?

“Wishing it so much *blood* unto your *life*.”

In my opinion, however, the sense in the text was meant to coincide with that which is so much better expressed in *Julius Caesar*:

“As dear to me, as are the ruddy drops

“That visit my sad heart.” STEEVENS.

A C T III.

Enter GOWER.

Gow. Now sleep yslaked hath the rout;⁸
 No din but snores, the house about,
 Made louder by the o'er-fed breast⁹
 Of this most pompous marriage feast.
 The cat, with eyne of burning coal,
 Now conches 'fore the mouse's hole;²

⁸ *Now sleep yslaked hath the rout ;*
No din but snores, &c.] The quarto, 1609, and the subsequent
 copies, read :

No din but snores about the house.

As Gower's speeches are all in rhyme, it is clear that the old
 copy is here corrupt. It first occurred to me that the author might
 have written :

Now sleep yslaked hath the rouse ;

i. e. the carousal. But the mere transposition of the latter part of
 the second line, renders any further change unnecessary. *Rout* is
 likewise used by Gower for a company in the tale of *Appolinus*, the
Pericles of the present play :

" Upon a tyme with a route

" This lord to play goeth hym out."

Again :

" It fell a daie thei riden oute,

" The kinge and queene and all the route." MALONE.

⁹ *No din but snores, the house about,*

Made louder by the o'er-fed breast—] So Virgil, speaking of
Rhamnes, who was killed in the midnight expedition of *Nisus* and
Euryalus :

" *Rhamneten aggreditur, qui forte tapetibus altis*

" *Extrusus, toto proflabat pectore somnum.*" STEEVENS.

The quarto 1619, the folios, and Mr. Rowe, all read, *o'er fed
 beast*. The true reading has been recovered from the first quarto.

MALONE.

² ———'fore the mouse's hole ;] Old copy :

—————from the mouse's hole ;

which may perhaps mean—at some little distance from the mouse's

And crickets sing at th' oven's mouth,
 As the blither for their drouth.³
 Hymen hath brought the bride to bed,
 Where, by the loss of maidenhead,
 A babe is moulded:⁴—Be attent,⁵
 And time that is so briefly spent,
 With your fine fancies quaintly eche;⁶
 What's dumb in show, I'll plain with speech.

hole. I believe, however, we ought to read—'fore the mouse's hole. MALONE.

³ *And crickets sing at th' oven's mouth,
 As the blither for their drouth.*] So, in *Cymbeline*:
 "The crickets sing, and man's o'erlabour'd sense
 Repairs itself by rest."

The old copy has—*Are* the blither, &c. The emendation was suggested by Mr. Steevens. Perhaps we ought to read:

"And crickets, *singing* at the oven's mouth,
 "Are the blither for their drouth." MALONE.

This additional syllable would derange the measure.

STEEVENS.

⁴ *Hymen hath brought the bride to bed,
 Where, by the loss of maidenhead,
 A babe is moulded:*] So, in Twine's translation: "The bride was brought to bed, and Apollonius tarried not long from her, where he accomplished the duties of marriage, and faire Lucina conceived with childe the same night." STEEVENS.

⁵ *Be attent,*] This adjective is again used in *Hamlet*, A& I. sc. ii. MALONE.

⁶ *With your fine fancies quaintly eche;*] i. e. eke out. So, in the Chorus to *King Henry V.* (first folio):

"————— still be kind,
 "And eche out our performance with your mind."

Again, in *The Merchant of Venice*, quarto, 1600, (Heyes's edition:)

"————'tis to peeze the time,
 "To ech it, and to draw it out in length." MALONE.

Dumb show.

Enter PERICLES and SIMONIDES at one door, with Attendants; a Messenger meets them, kneels, and gives PERICLES a letter. PERICLES shows it to SIMONIDES; the Lords kneel to the former.⁶ Then enter THAISA with child, and LYCHORIDA. SIMONIDES shows his daughter the letter; she rejoices: she and PERICLES take leave of her father, and depart. Then SIMONIDES, &c. retire.

Gow. By many a dearn and painful perch,⁷
Of Pericles the careful search
By the four opposing coignes,⁸
Which the world together joins,

⁶ ——— *the Lords kneel to the former.*] The lords kneel to Pericles, because they are now, for the first time informed by this letter, that he is king of Tyre. "No man," says Gower, in his *Confessio Amantis*,

" ————knew the soth cas,

" But he hym selfe; what man he was."

By the death of Antiochus and his daughter, Pericles has also succeeded to the throne of Antioch, in consequence of having rightly interpreted the riddle proposed to him. MALONE.

⁷ *By many a dearn and painful perch, &c.*] Dearn is dismal, dismal. See Skinner's *Etymol.* in v. *Dere*. The word is used by Spenser, B. II. c. i. st. 55.—B. III. c. i. st. 14. The construction is somewhat involved. *The careful search of Pericles is made by many a dearn and painful perch, — by the four opposing coignes, which join the world together; — with all due diligence, &c.* MALONE.

Dearn signifies lonely, solitary. See note on *King Lear*, A & III. sc. vii. A *perch* is a measure of five yards and a half.

STEEVENS.

⁸ *By the four opposing coignes,*] By the four opposite corner-stones that unite and bind together the great fabrick of the world. The word is again used by Shakspeare in *Macbeth*:

" ————No jutting, frieze,

" Buttress, or coigne of vantage, but this bird

" Hath made his pendant bed and procreant cradle."

Is made, with all due diligence,
 That horse, and fail, and high expence,
 Can stead the quest.⁹ At last from Tyre
 (Fame answering the most strong inquire,²)
 To the court of king Simonides
 Are letters brought; the tenour these:
 Antiochus and his daughter's dead;
 The men of Tyrus, on the head
 Of Helicanus would set on
 The crown of Tyre, but he will none:
 The mutiny there he hastes t'appease;³
 Says to them, if king Pericles

In the passage before us, the author seems to have considered the world as a stupendous edifice, artificially constructed.—To seek a man in every corner of the globe, is still common language.

All the ancient copies read:

By the four opposing crignes,
 but there is no such English word. For the ingenious emendation inserted in the text, which is produced by the change of a single letter, the reader is indebted to Mr. Tyrwhitt. MALONE.

The word—*coign*, occurs also in *Coriolanus*:

“ See you yond' *coign* o'the Capitol?” STEEVENS.

⁹ *Can stead the quest.*] i. e. help, befriend, or assist the search. So, in *Measure for Measure*:

“ — can you so *stead* me,

“ To bring me to the fight of Isabella?” STEEVENS.

² (*Fame answering the most strong inquire,*)] The old copy reads—the most *strange* inquire; but it surely was not strange, that Pericles' subjects should be solicitous to know what was become of him. We should certainly read—the most *strong* inquire;—this earnest, anxious inquiry. The same mistake has happened in *The Two Gentlemen of Verona*, folio, 1623:

“ Whose weakness married to thy *stranger* state —”
 instead of *stronger*. The same mistake has also happened in other places. MALONE.

³ *The mutiny &c.*] Old copy:

The mutiny he there hastes t'oppress;

Says to them, if king Pericles — — :

Surely both sense and rhyme direct us to read,

The mutiny there he hastes t'appease; &c. STEEVENS.

Come not, in twice six moons, home,
 He obedient to their doom,³
 Will take the crown. The sum of this,
 Brought hither to Pentapolis,
 Y-ravished the regions round,⁴
 And every one with claps 'gan sound,
Our heir apparent is a king :
Who dream'd, who thought of such a thing?
 Brief, he must hence depart to Tyre:
 His queen with child, makes her desire
 (Which who shall cross?) along to go;
 (Omit we all their dole and woe:)
 Lychorida, her nurse, she takes,
 And so to sea. Their vessel shakes

³ *Come not, &c*] Old copy:

*Come not home in twice six moons,
 He obedient to their dooms, —.*

Moons and dooms are very miserable rhymes; nor do I recollect that a plural of the substantive *doom* is ever used. — A slight transposition will remedy the present defect —

*Come not, in twice six moons, home,
 He obedient to their doom, &c.* STEEVENS.

⁴ *Y-ravished the regions round,*] From the false print of the first edition, *Iranished*, the subsequent editors formed a still more absurd reading:

Irony shed the regions round, —.

Mr. Steeven's ingenious emendation, to which I have paid due attention by inserting it in the text, is strongly confirmed by the following passage in Gower *De Confessione Amantis*:

“ This tale after the kynge it had
 “ *Pentapolin all oversprad.*
 “ *There was no joye for to seche,*
 “ For every man it had in speche,
 “ And saiden all of one accorde,
 “ *A worthy kynge shall ben our lorde.*
 “ That thought us first an heavines,
 “ Is shapen us now to great gladnes.
 “ *Thus goth the tydinge over all.*” MALONE.

On Neptune's billow ; half the flood
 Hath their keel cut ;⁵ but fortune's mood⁶
 Varies again : the grizzled north
 Disgorges such a tempest forth,
 That, as a duck for life that dives,
 So up and down the poor ship drives.
 The lady shrieks, and, well-a-near !⁷
 Doth fall in travail with her fear :⁸
 And what ensues in this fell storm,⁹
 Shall, for itself, itself perform.
 I will relate ;² action may
 Conveniently the rest convey :

⁵ ——— half the flood

Hath their keel cut ;] They have made half their voyage with a favourable wind. So, Gower :

“ When thei were in the sea amid,
 “ Out of the morth thei see a cloude ;
 “ The storme arose, the wyndes loude
 “ Thei blewen many a dredeful blaste,
 “ The welkin was all over-caste.” MALONE.

⁶ ——— but fortune's mood —] The old copy reads—but fortune mov'd. MALONE.

Mov'd could never be designed as a rhyme to *flood*. I suppose we should read—but fortune's mood, i. e. disposition. So, in *The Comedy of Errors* ;

“ My wife is in a wayward mood to-day.”

Again, in *All's well that ends well* :

“ ——— muddled in fortune's mood.” STEEVENS.

⁷ ——— well-a-near !] This exclamation is equivalent to *well-a-day*, and is still used in Yorkshire, where I have often heard it.

The glossary to the *Praise of Yorkshire Ale*, 1697, says,—*wella-netrin* is *lack-a-day*, or *alas, alas* ! REED.

⁸ ——— and, well-a-near !

Doth fall in travail with her fear :] So, in Twine's translation : “ Lucina, what with sea-sicknesse, and fear of danger, fell in labour of a child,” &c. STEEVENS.

⁹ ——— in this fell storm.] This is the reading of the earliest quarto. The folios and the modern editions have *self storm*.

MALONE.

² *I will relate ;*] The further consequences of this storm I shall not describe. MALONE.

Which might not what by me is told.²
 In your imagination hold
 This stage, the ship, upon whose deck
 The sea-toft² prince³ appears to speak. [*Exit.*]

S C E N E I.

Enter PERICLES, on a ship at sea.

PER. Thou God of this great vast, rebuke these
 surges,⁴
 Which wash both heaven and hell; and thou, that
 hast

² *Which might not what by me is told.*] i. e. which might not conveniently convey what by me is told, &c. What ensues may conveniently be exhibited in action; but action could not well have displayed all the events that I have now related. MALONE.

² *In your imagination hold.*

This stage, the ship, upon whose deck

The sea-toft &c.] It is clear from these lines, that when the play was originally performed, no attempt was made to exhibit either a sea or a ship. The ensuing scene and some others must have suffered considerably in the representation, from the poverty of the stage-apparatus in the time of our author. The old copy has—*seas toft.* Mr. Rowe made the correction. MALONE.

³ *The sea-toft prince* —] The old copy reads—the sea-toft *Pericles*. The transcriber perhaps mistook the abbreviation of *Prince*, for that of *Pericles*, a trisyllable which our present metre refuses to admit. STEEVENS.

⁴ *Thou God of this great vast, rebuke these surges,*] The expression is borrowed from the sacred writings: “The waters stood above the mountains:—at thy rebuke they fled; at the voice of thy thunder they hasted away.” It should be remembered, that Pericles is here supposed to speak from the deck of his ship. *Lychorida*, on whom he calls, in order to obtain some intelligence of his queen, is supposed to be beneath, in the cabin.—This great *vast*, is this wide *expanse*. See Vol. X. p. 8, n. 4.

This speech is exhibited in so strange a form in the original, and all the subsequent editions, that I shall lay it before the reader,

Upon the winds command, bind them in brags,
 Having call'd them from the deep! O still⁵ thy
 deafning,
 Thy dreadful thunders; gently quench thy nimble,
 Thy sulphurous flashes!—O how, Lychorida,
 How does my queen?—Thou storm, thou! ve-
 nomously
 Wilt thou spit all thyself?⁶—The seeman's whistle

that he may be enabled to judge in what a corrupted state this play has hitherto appeared, and be induced to treat the editor's imperfect attempts to restore it to integrity, with the more indulgence:

“ The God of this great vast, rebuke these surges,
 “ Which wash both heaven and hell; and thou that hast
 “ Upon the windes commaund, bind them in brasse;
 “ Having call'd them from the deepe, o still
 “ Thy deafning dreadful thunders, gently quench
 “ Thy nimble sulphurous flashes, o How Lychorida!
 “ How does my queene? then storm venomously,
 “ Wilt thou speat all thyself? the sea-man's whistle,
 “ Is as a whisper in the eares of death,
 “ Unheard Lychorida? Lucina oh!
 “ Divinest patronefs and my wife gentle
 “ To those that cry by night, convey thy deitie
 “ Aboard our dauncing boat, make swift the pagnes
 “ Of my queenes travayles? now Lychorida.” MALONE.

⁵ *Having call'd them from the deep! O still —]* Perhaps a word was omitted at the press. We might read—

Having call'd them from th' enchain'd deep,——.

MALONE.

The present regulation of the lines, by the mere repetition of the pronouns — *thy* and *thou*, renders, perhaps, any other insertion needless. STEEVENS.

⁶ *——— Thou storm, thou! venomously*

Wilt thou spit all thyself?] All the copies read—*Then storm, &c.* which cannot be right, because it renders the passage nonsense. The slight change that I have made, [*Thou storm*] affords an easy sense. MALONE.

Pericles, having called to Lychorida, without the power to make her hear on account of the tempest, at last with frautick peevishness addresses himself to it—

“ *——— Thou storm, thou! venomously*
 “ *Wilt thou spit all thyself?*”

Is as a whisper in the ears of death,⁷
 Unheard.—Lychorida!—Lucina, O
 Divinest patroness, and midwife,⁸ gentle
 To those that cry by night, convey thy deity

Having indulged himself in this question, he grows cooler, and observes that the very boatswain's whistle has no more effect on the sailors, than the voices of those who speak to the dead. He then repeats his enquiries to Lychorida, but receiving no answer, concludes with a prayer for his queen in her present dangerous condition.

Venomously is maliciously. Shakspeare has somewhat of the same expression in one of his historical plays:

“The watry kingdom, whose ambitious head

“*Spits* in the face of heaven,——.”

Chapman likewise, in his version of the *Iliad*, says of the sea that she

“——*spits* every way her foam.” STEEVENS.

⁷ *Is as a whisper in the ears of death,*] In another place the poet supposes *death* to be awakened by the turbulence of the storm:

“—— And in the visitation of the winds,

“Who take the ruffian billows by the top,

“Curling their monstrous heads, and hanging them

“With *deafning* clamours in the slippery clouds,

“That with the hurly, *death itself awakes* ——.”

King Henry IV. Part II.

MALONE.

The image in the text might have been suggested by Sidney's *Arcadia*, Book II: “—— They could scarcely, when they directed, hear their own *whistle*; for the sea strave with the winds which should be louder, and the shrowds of the ship, with a ghastful noise to them that were in it, witnessed that their ruine was the wager of the others' contention.” STEEVENS.

⁸ *Divinest patroness, and midwife, &c.*] The quarto, 1609, and the subsequent copies, read—and *my wife*. Mr. Steevens's happy emendation, which I have inseried in the text, is so clearly right, that it requires neither support nor illustration. If it wanted the latter, Horace would furnish it:

“Montium custos nemorumque virgo,

“Quæ laborantes utero puellas

“Ter vocata audis, adimisque leto,

“Diva triformis.”

Again, in the *Andria* of Terence:

“Juno *Lucina*, fer opem; serva me, obsecro!” MALONE.

Aboard our dancing boat; make swift the pangs
Of my queen's travails!—Now, Lychorida——

Enter LYCHORIDA, with an infant.

LYC. Here is a thing
Too young for such a place, who if it had
Conceit,⁹ would die as I am like to do.
Take in your arms this piece of your dead queen.

PER. How! how, Lychorida!

LYC. Patience, good sir; do not assist the storm,²
Here's all that is left living of your queen.—
A little daughter; for the sake of it,
Be manly, and take comfort.

PER. O you gods!
Why do you make us love your goodly gifts,
And snatch them straight away? We, here below,
Recall not what we give, and therein may
Vie honour with yourselves.³

⁹ ——— *who if it had*

Conceit,] If it had *thought*. So, in *King Richard III*:

“There's some *conceit* or other likes him well,

“When that he bids good morrow with such spirit.”

MALONE.

² *Patience, good sir; do not assist the storm.*] Our author uses the same expression, on the same occasion, in *The Tempest*:

“You mar our labour;—keep your cabins; you do *assist the storm*.” MALONE.

³ *Vie honour with yourselves.*] Old copy—*Use honour &c.*

STEEVENS.

The meaning is sufficiently clear.—In this particular you might learn from us a more honourable conduct.—But the expression is so harsh, that I suspect the passage to be corrupt. MALONE.

I suspect the author wrote—*Vie honour*, a phrase much in use among Shakspeare and his contemporaries. See Vol. IX. p. 279, n. 2. Mr. M. Mason has offered the same conjecture. I read, however, for the sake of measure,—*yourselves*. STEEVENS.

The meaning is evidently this: “We poor mortals recal no_t

LYC. Patience, good fit!
Even for this charge.

PER. Now, mild may be thy life!
For a more blust'rous birth had never babe:
Quiet and gentle thy conditions!⁴
For thou'rt the rudeliest welcom'd⁵ to this world,
That e'er was prince's child. Happy what follows!
Thou hast as chiding a nativity,⁶
As fire, air, water, earth, and heaven can make,

what we give, and therefore in that respect we may contend with
you in honour." I have therefore no doubt but we ought to read,

*And therein may
Vie honour with &c.*

The same expression occurs in the introduction to the fourth act,
where Gower says,

" ————— so
" The dove of Paphos might with the crow
" *Vie* feathers white."

The trace of the letters in the words *vie* and *use* is nearly the
same, especially if we suppose that the *v*. was used instead of the
u. vowel; which is frequently the case in the old editions:

" Nature wants stuff,
" To *vie* strange forms with fancy." *Antony and Cleopatra*.
M. MASON.

⁴ *Quiet and gentle thy conditions!*] *Conditions* anciently meant
qualities; dispositions of mind. So, in *Othello*:

" And then of so gentle a *condition*!"

He is speaking of Desdemona. Again, in *King Henry V*: "Our
tongue is rough, coz, and my *condition* is not smooth."

" The late earl of Essex (says Sir Walter Raleigh) told queen
Elizabeth that her *conditions* were as crooked as her carcase; — but
it cost him his head." See also Vol. XIII. p. 494, n. 5. MALONE.

⁵ — *welcom'd* —] Old copy — *welcome*. For this correction I
am answerable. MALONE.

⁶ — *as chiding a nativity,*] i. e. as noisy a one. So, in *A
Midsummer Night's Dream*, Hippolyta speaking of the clamour of
the hounds:

" — never did I hear
" Such gallant *chiding*."

See note on that passage, Vol. VII. p. 128. STEEVENS.

See Vol. XVI. p. 247, n. 3. MALONE.

To herald thee from the womb:⁷ even at the first,
Thy loss is more than can thy portage quit,⁸
With all thou canst find here.—Now the good gods
Throw their best eyes upon it!

Enter two Sailors.

1. SAIL. What courage, sir? God save you.
PER. Courage enough: I do not fear the flaw;⁹

⁷ *To herald thee from the womb:* The old copy reads:

To harold thee from the womb:—

For the emendation now made, the reader is indebted to Mr. Steevens. So, in *Macbeth*:

“——only to *herald* thee into his presence,

“Not pay thee.”

This word is in many ancient books written *harold*, and *harauld*. So, in Ives's *SELECT PAPERS relative to English Antiquities*, quarto, 1773, p. 130: “——and before them kings of arms, *harolds*, and pursuivaunts.”

Again, in *The Mirrour for Magistrates*, 1610:

“Truth is no *harauld* nor no sophist, sure.”

See also Cowel's *Interpreter*, in v. Herald, Heralt, or *Harold*; which puts Mr. Steevens's emendation beyond a doubt.

MALONE.

So more appositely, in the Preface to *Certaine Secrete Wonders of Nature*, &c. 4to. bl. 1. by Edward Fenton, 1569: “——the elementes have been *harolds*, trumpeters, ministers, and executioners of the justice of heaven.” STEEVENS.

⁸ *Thy loss is more than can thy portage quit,*] i. e. thou hast already lost more (by the death of thy mother) than thy safe arrival at the port of life can counterbalance, with all to boot that we can give thee. *Portage* is used for gate or entrance in one of Shakspeare's historical plays. STEEVENS.

Portage is used in *King Henry V.* where it signifies an open space:

“Let it [*the eye*] pry through the *portage* of the head.”

Portage is an old word signifying a toll or impost, but it will not commodiously apply to the present passage. Perhaps, however, Pericles means to say, you have lost more than the *payment* made to me by your birth, together with all that you may hereafter acquire, can countervail. MALONE.

⁹ —— *I do not fear the flaw;*] i. e. the blast. See *Hamlet*, A& V. 1c. 1. MALONE.

It hath done to me the worst.⁹ Yet, for the love
Of this poor infant, this fresh-new sea-farer,²
I would, it would be quiet.

1. SAIL. Slack the bolins there;³ thou wilt not,
wilt thou? Blow and split thyself.⁴

2. SAIL. But sea-room, an the brine and cloudy
billow kiss the moon, I care not.⁵

1. SAIL. Sir, your queen must overboard; the
sea works high, the wind is loud, and will not lie
till the ship be clear'd of the dead.⁶

⁹ *It hath done to me the worst.*] So, in the *Confessio Amantis*:

“ ——— a wife!

“ My joye, my lust, and my desyre,

“ My welth and my recoverire!

“ Why shall I live, and thou shalt die?

“ Ha, thou fortune, I thee desie,

“ Now hast thou do to me thy werst;

“ A herte! why ne wilt thou berst?” MALONE.

² ——— *this fresh-new sea-farer,*] We meet a similar compound
epithet in *King Richard III*:

“ Your fire-new stamp of honour is scarce current.”

MALONE.

³ *Slack the bolins there*] *Bowlins* are ropes by which the sails of
a ship are governed when the wind is unfavourable. They are
slackened when it is high. This term occurs again in *The Two*
Noble Kinsmen:

“ ——— the wind is fair,

“ Top the bowling.”

They who wish for more particular information concerning
bolings, may find it in *Smith's Sea-Grammar*, 4to. 1627, p. 23.

STEEVENS.

⁴ 1. Sai. ——— *Blow and split thyself.*

2. Say. *But sea-room, &c.*] So, in *The Tempest*:

“ Blow till thou burst thy wind, if room enough.”

MALONE.

⁵ ——— *an the brine and cloudy billow kiss the moon, I care not.*] So, in *The Winter's Tale*: “Now the ship boring the moon with
her main-mast.” *An* is used here, as in many other places, for
if, or *though*. MALONE.

⁶ ——— *till the ship be clear'd of the dead.*] So, in *Twine's trans-*

PER. That's your superstition.

1. SAIL. Pardon us, sir; with us at sea it still hath been observed; and we are strong in earnest.⁷ Therefore briefly yield her; for she must overboard straight.⁸

PER. Be it as you think meet.—Most wretched queen!

LYC. Here she lies, sir.

PER. A terrible child-bed hast thou had, my dear; No light, no fire: the unfriendly elements Forgot thee utterly; nor have I time To give thee hallow'd to thy grave,⁹ but straight Must cast thee, scarcely coffin'd, in the ooze;²

lation: "My lord, plucke up your heartè, and be of good cheere, and consider, I pray you, *that the ship may not abide to carry the dead carkas, and therefore commaund it to be cast into the sea, that we may the better escape.*" STEEVENS.

⁷ ——— *strong in earnest.*] Old copy—*strong in eastern.*

STEEVENS.

I have no doubt that this passage is corrupt, but know not how to amend it. MALONE.

I read, with Mr. M. Mason, (transposing only the letters of the original word,)—*strong in earnest.* So, in *Cymbeline*, we have—"strong in appetite." STEEVENS.

⁸ ——— *for she must overboard straight.*] These words are in the old copy, by an evident mistake, given to *Pericles*. MALONE.

⁹ *To give thee hallow'd to thy grave,*] The old Shepherd, in *The Winter's Tale*, expresses the same apprehension concerning the want of sepulchral rites, and that he shall be buried

"——— where no priest shovels in dust" MALONE.

² *Must cast thee, scarcely coffin'd, in the ooze;*] The defect both of metre and sense shews that this line, as it appears in the old copy, is corrupted. It reads:

Must cast thee, scarcely coffin'd, in oare. MALONE.

I believe we should read, with that violence which a copy so much corrupted will sometimes force upon us,

*Must cast thee, scarcely coffin'd in the ooze,
Where, &c.*

Where, for a monument upon thy bones,
And aye-remaining lamps,³ the belching whale,⁴

Shakspeare, in *The Tempest*, has the same word on the same occasion:

"My son i' the ooze is bedded."

Again, *ibidem*:

"—— I wish

"Myself were mudded in that oozy bed,

"Where my son lies."

Again, in Shakspeare's *Lover's Complaint*:

"Of folded schedules had she many a one,

"Which she perus'd, sigh'd, tore, and gave the flood,

"Bidding them find their sepulchres in mud." MALONE

³ And aye-remaining lamps, &c.] Old copies:

The air-remaining lamps,——. STEEVENS.

Air-remaining, if it be right, must mean *air-hung*, suspended forever in the air. So, (as Mr. Steevens observes to me,) in Shakspeare's 21st Sonnet:

"—— those gold candles fix'd in heaven's air."

In *King Richard II.* right-drawn sword is used for a sword drawn in a just cause, and in *Macbeth* we meet with *air-drawn* dagger. Perhaps, however, the author wrote—*aye-remaining*. Thus, in *Othello*:

"Witness, you ever-burning lights above,——."

Again, in *Troilus and Cressida*:

"To feed for aye her lamp, and flames of love."

MALONE

The propriety of the emendation suggested by Mr. Malone, will be increased, if we recur to our author's leading thought, which is founded on the customs observed in the pomp of ancient sepulture. Within old monuments and receptacles for the dead, perpetual (i. e. *aye-remaining*) lamps were supposed to be lighted up. Thus, Pope, in his *Eloisa*:

"Ah hopeless, lasting flames, like those that burn

"To light the dead, and warm th' unfruitful urn!"

I would however read:

And aye-remaining lamps, &c.

Instead of a monument erected above thy bones, AND perpetual lamps to burn near them, the spouting whale shall oppress thee with his weight, and the mass of waters shall roll with low heavy murmur over thy head. STEEVENS.

And humming water must o'erwhelm thy corpse;⁵
Lying with simple shells. Lychorida,
Bid Nestor bring me spices, ink and paper,⁶
My casket and my jewels; and bid Nicander
Bring me the sattin coffer:⁷ lay the babe

Hudibras has the same allusion:

"Love in your heart as idly burns
"As fire in antique Roman urns,
"To warm the dead, and vainly light
"Those only that see nothing by't." REED.

⁴ — the belching whale,] So, in *Troilus and Cressida*

" — like scaled sculls

"Before the *belching whale*." MALONE.

⁵ *And humming water must o'erwhelm thy corpse,*] Milton per-
haps had this verse in his head, when he wrote,

"Where thou perhaps under the humming tide
"Vist'st" &c. *Lycidas*, v. 157.

He afterward changed *humming* to *whelming*. HOLT WHITE.

⁶ — ink and paper,] This is the reading of the second quarto.
The first has *taper*. MALONE.

⁷ *Bring me the sattin coffer:*] The old copies have—*coffin*. It
seems somewhat extraordinary that Pericles should have carried a
coffin to sea with him. We ought, I think, to read, as I have
printed,—*coffer*. MALONE.

Sattin coffer is most probably the true reading. So, in a sub-
sequent scene:

"Madam, this letter, and some certain jewels,
"Lay with you in your *coffer*."

Our ancient *coffers* were often adorned on the inside with such
costly materials. A relation of mine has a trunk which formerly
belonged to Katharine Howard when queen, and it is lined
throughout with rose-coloured *sattin*, most elaborately quilted.

By the *sattin coffer*, however, may be only meant the coffer em-
ployed to contain *sattins* and other rich materials for dress. Thus
we name a *tea-chest*, &c. from their contents.

Pericles, however, does not mean to bury his queen in this *sattin*
coffer, but to take from thence the *cloth of state* in which it seems
she was afterwards *shrowded*. It appears likewise that her body
was found in the chest *caulk'd* and *bitum'd* by the sailors.

So, in Twine's translation: " — a large *chest*,—and we will
seare it all over within with pitch and rozen melted together &c.—

Upon the pillow; hie thee, whiles I say
A priestly farewell to her: suddenly, woman.

[Exit LYCHORIDA.]

2. SAIL. Sir we have a chest beneath the hatches,
caulk'd and bitumed ready.

PER. I thank thee. Mariner, say what coast is
this?

2. SAIL. We are near Tharsus.

PER. Thither, gentle mariner,
Alter thy course for Tyre.⁸ When can'st thou reach
it?

2. SAIL. By break of day, if the wind cease.

PER. O make for Tharsus.

There will I visit Cleon, for the babe
Cannot hold out to Tyrus: there I'll leave it
At careful nursing. Go thy ways, good mariner;
I'll bring the body presently. [Exeunt.]

Then took they the body of the faire lady Lucina, and arrayed
her in princely apparell, and laid her into the chest" &c.

STEEVENS.

* *Alter thy course for Tyre.*] Change thy course, which is now
for Tyre, and go to Tharsus. MALONE.

SCENE II.

Ephesus. *A Room in Cerimon's House.*

Enter CERIMON,⁹ a Servant, and some persons who have been shipwrecked.

CER. Philemon, ho!

Enter PHILEMON.

PHIL. Doth my lord call?

CER. Get fire and meat for these poor men;
It has been a turbulent and stormy night.

SERV. I have been in many; but such a night as
this,
Till now, I ne'er endur'd.²

⁹ ——— Cerimon,] In Twine's translation he is called—a *Physician*. Our author has made a Lord of him. STEEVENS.

² *I have been in many; but such a night as this,
Till now, I ne'er endur'd.*] So, in *Macbeth*:

“Threescore and ten I can remember well,
“Within the volume of which time I have seen
“Hours dreadful, and things strange; but this fore night
“Hath trifled former knowings.”

Again, in *King Lear*:

“———— Since I was man,
“Such sheets of fire, such bursts of horrid thunder,
“Such groans of roaring wind and rain, I never
“Remember to have heard.”

Again, in *Julius Cæsar*:

“I have seen tempests, when the scolding winds
“Have riv'd the knotty oaks, and I have seen
“The ambitious ocean swell and rage and foam,
“To be exalted with the threat'ning clouds;
“But never till to-night, never till now,
“Did I go through a tempest dropping fire.” MALONE.

CER. Your master will be dead ere you return;
There's nothing can be minister'd to nature,
That can recover him. Give this to the 'pothe-
cary,²

And tell me how it works. [To PHILEMON.

[*Exeunt* PHILEMON, Servant, and those who had
been shipwrecked.

Enter two Gentlemen.

1. GENT. Good morrow, sir.

2. GENT. Good morrow to your lordship.

CER. Gentlemen,

Why do you stir so early?

1. GENT. Sir,

Our lodgings, standing bleak upon the sea,
Shook, as the earth did quake;³

The very principals did seem to rend,
And all to topple:⁴ pure surprize and fear
Made me to quit the house.

² — Give this to the 'pothecary,] The recipe that Cerimon sends to the apothecary, we must suppose, is intended either for the poor men already mentioned, or for some of his other patients.— The preceding words shew that it cannot be designed for the master of the servant introduced here. MALONE.

Perhaps this circumstance was introduced for no other reason than to mark more strongly the extensive benevolence of Cerimon. For the poor men who have just left the stage, kitchen physick only was designed. STEEVENS.

³ Shook, as the earth did quake;] So, in *Macbeth*:

" ——— the obscure bird

" Clamour'd the live-long night: some say, the earth

" Was feverous, and did shake."

Again, in *Coriolanus*:

" ——— as if the world

" Was feverous, and did tremble." MALONE.

⁴ The very principals did seem to rend,

And all to topple:] The principals are the strongest rafters in

2. GENT. That is the cause we trouble you so early;
 'Tis not our husbandry.⁵

CER. O, you say well.

1. GENT. But I much marvel that your lordship, having
 Rich tire about you,⁶ should at these early hours

the roof of a building. The second quarto, which is followed by the modern copies, reads corruptly—*principles*. If the speaker had been apprehensive of a general dissolution of nature, (which we must understand, if we read *principles*,) he did not need to leave his house: he would have been in as much danger without, as within.

All to is an augmentative often used by our ancient writers. It occurs frequently in the *Confessio Amantis*. The word *topple*, which means *tumble*, is again used by Shakspeare in *Macbeth*, and applied to buildings:

"Though castles *topple* on their warders' heads."

Again, in *King Henry IV.* Part I:

"Snakes the old beldame earth, and *topples* down

"Steeple and moss-grown towers." MALONE.

I believe this only means, *and every thing to tumble down,*

M. MASON.

⁵ 'Tis not our husbandry.] *Husbandry* here signifies economical prudence. So, in *King Henry V.*:

"For our bad neighbours make us *early stirrers*;

"Which is both healthful and good *husbandry*."

See also *Hamlet*, A& I. sc. iii. MALONE.

⁶ Rich tire about you, &c.] Thus the quarto, 1609; but the sense of the passage is not sufficiently clear. The gentlemen rose early, because they were but in lodgings which stood exposed near the sea. They wonder, however, to find lord Cerimon stirring, because he had *rich tire about him*; meaning perhaps a bed more richly and comfortably furnished, where he could have slept warm and secure in defiance of the tempest. The reasoning of these gentlemen should rather have led them to say—*such towers* about you; i. e. a house or castle that could safely resist the assaults of weather. They left their mansion because they were no longer secure if they remained in it, and naturally wonder why he should have quitted his, who had no such apparent reason for deserting it and rising early. STEEVENS.

Shake off the golden slumber of repose.

It is most strange,

Nature should be so conversant with pain,

Being thereto not compell'd.

CER.

I held it ever,

Virtue and cunning⁷ were endowments greater

Than nobleness and riches: careless heirs

May the two latter darken and expend;

But immortality attends the former,

Making a man a god. 'Tis known, I ever

Have studied physick, through which secret art,

By turning o'er authorities, I have

(Together with my practice,) made familiar

To me and to my aid, the blest infusions

That dwell in vegetives, in metals, stones;⁸

And I can speak of the disturbances

That nature works, and of her cures; which gives
me

A more content in course of true delight

Than to be thirsty after tottering honour,

Or tie my treasure up in silken bags,⁹

To please the fool and death.²

⁷ *Virtue and cunning—*] *Cunning means here knowledge.*

MALONE.

So, in *Jeremiah*, ix. 17: "Send for *cunning* women that they may come." Again, in *Romeo and Juliet*:

"Sirrah, go hire me twenty *cunning* cooks." STEEVENS.

⁸ *the blest infusions*

That dwell in vegetives, in metals, stones;] So, in *Romeo and Juliet*:

"O, mickle is the powerful grace that lies

"In plants, herbs, stones, and their true qualities."

STEEVENS.

⁹ *Or tie my treasure up in silken bags,*] The old copy reads:

Or tie my pleasure up &c.

Let the critick who can explain this reading of the quarto, displace my emendation. STEEVENS.

² *To please the fool and death.* The *Fool* and *Death* were prin-

2. GENT. Your honour has through Ephesus
pour'd forth

principal personages in the old moralities. They are mentioned by our author in *Measure for Measure*:

" ——— merely thou art *death's fool*," &c. MALONE.

Mr. Malone (as I had been) is on this occasion misled by a positive and hitherto uncontradicted assertion of Dr. Warburton. But I now think myself authorised to declare, on the strength of long and repeated enquiries, urged by numerous friends as well as myself, that no *Morality* in which *Death* and the *Fool* were agents, ever existed among the early French, English, or Italian stage-representations.

I have seen, indeed, (though present means of reference to it are beyond my reach,) an old Flemish print in which *Death* is exhibited in the act of plundering a miser of his bags, and the *Fool* (discriminated by his bauble, &c.) is standing behind, and grinning at the process.

The following intelligence on the same subject, though it applies more immediately to the allusion in *Measure for Measure*, and has occurred too late to stand in its proper place, may here, without any glaring impropriety, be introduced:

" ——— Merely, thou art *death's fool*;

" For him thou labour'st by thy flight to shun,

" And yet run'st towards him still."

It was in a comment on these lines that Dr. Warburton's *gratis dictum* concerning the *Fool* and *Death*, made its first appearance.

The subsequent *notitiæ* are derived from two different gentlemen, whose reports reflect a light on each other.

Mr. Douce, to whom our readers are indebted for several happy illustrations of Shakspeare, assures me, that some years ago, at a fair in a large market town, he observed a solitary figure sitting in a booth, and apparently exhausted with fatigue. This personage was habited in a close black vest, painted over with bones, in imitation of a skeleton. But my informant being then very young, and wholly uninitiated in theatrical antiquities, made no enquiry concerning so whimsical a phenomenon. Indeed, but for what follows, I might have been induced to suppose that the object he saw, was nothing more or less than the hero of a well known pantomime, entitled *Harlequin Skeleton*.

This circumstance, however, having accidentally reached the ears of a venerable clergyman who is now more than eighty years of age, he told me that he very well remembered to have met with such another figure, above fifty years ago, at Salisbury. Being there during the time of some publick meeting, he happened to

Your charity, and hundreds call themselves

call on a surgeon at the very instant when the representative of *Death* was brought in to be let blood on account of a tumble he had had on the stage, while in pursuit of his antagonist, a *Merry Andrew*, who very anxiously attended him (dressed also in character) to the phlebotomist's house. The same gentleman's curiosity a few days afterwards, prevailed on him to be a spectator of the dance in which our emblem of mortality was a performer. This dance, he says, entirely consisted of *Death's* contrivances to surprize the *Merry Andrew*, and of the *Merry Andrew's* efforts to elude the stratagems of *Death*, by whom at last he was overpowered; his *finale* being attended with such circumstances as mark the exit of the Dragon of Wantley.

What Dr. Warburton therefore has asserted of the drama, is only known to be true of the dance; and the subject under consideration was certainly more adapted to the latter than the former, agility and grimace, rather than dialogue, being necessary to its exhibition. They who seek after the last lingering remains of ancient modes of amusement, will rather trace them with success in the country, than in the neighbourhood of London, from whence even *Punch*, the legitimate and undoubted successor of the old *Vice*, is almost banished.

It should seem, that the general idea of this serio-comick *pas-de-deux* had been borrowed from the ancient Dance of *Machabre*, commonly called *The Dance of Death*, a grotesque ornament of cloisters, both here and in foreign parts. The aforesaid combination of figures, though erroneously ascribed to Hans Holbein, was certainly of an origin more remote than the times in which that eminent painter is known to have flourished. STEEVENS.

Although the subject before us was certainly borrowed from the ancient *Dance of Macaber*, which I conceive to have been acted in churches, (but in a perfectly serious and moral way,) it receives a completer illustration from an old initial letter belonging to a set of them in my possession, on which is a dance of Death, infinitely more beautiful in point of design than even the celebrated one cut in wood and likewise ascribed to the graver of Holbein. In this letter, the *Fool* is engaged in a very stout combat with his adversary, and is actually buffeting him with a bladder filled with peas or small pebbles, an instrument yet in fashion among Merry Andrews. It is almost unnecessary to add that these initials are of foreign workmanship; and the inference is, that such farces were common upon the continent, and are here alluded to by the artist. I should not omit to mention, that the letter in question has been rudely copied in an edition of *Stowe's Survey of London*. DOUCE.

Your creatures, who by you have been restor'd:
 And not your knowledge, personal pain, but even
 Your purse, still open, hath built lord Cerimon
 Such strong renown as time shall never——

Enter two Servants with a chest.

SERV. So; list there.

CER. What is that?

SERV. Sir, even now
 Did the sea toss upon our shore this chest;
 'Tis of some wreck.

CER. Set 't down, let's look on it.

2. GENT. 'Tis like a coffin, sir.

CER. Whate'er it be,
 'Tis wondrous heavy. Wrench it open straight;
 If the sea's stomach be o'ercharg'd with gold.^a
 It is a good constraint of fortune, that
 It belches upon us.³

2. GENT. 'Tis so, my lord.

CER. How close 'tis caulk'd and bitum'd!⁴ —
 Did the sea cast it up?

^a *If the sea's stomach be o'ercharg'd with gold, &c.]* This delicate allusion has already occurred in the scene between Pericles and the Fishermen, and may also be found in *King Richard III*:

“Whom their o'erloyed country vomits forth,——”

STEEVENS.

³ *It is a good constraint of fortune, that It belches upon us.]* This singular expression is again applied by our author to the sea, in *The Tempest*:

“You are three men of sin, whom destiny
 “(That hath to instrument this lower world,
 “And what is in't,) the never surfeited sea
 “Hath caused to belch up!” MALONE.

⁴ *How close 'tis caulk'd and bitum'd!] Bottom'd,* which is the

SERV. I never saw so huge a billow, fir,
As tofs'd it upon shore.

CER. Come, wrench it open;
Soft, soft!—it smells most sweetly in my sense.

2. GENT. A delicate odour.

CER. As ever hit my nostril;⁵ so,—up with it.
O you most potent gods! what's here? a corse!

1. GENT. Most strange!

CER. Shrouded in cloth of state; balm'd and
entreasur'd

With bags of spices full! A passport too!
Apollo, perfect me i'the characters!⁶

[Unfolds a scroll.

*Here I give to understand,
(If e'er this coffin drive a-land,⁷)
I, king Pericles, have lost
This queen, worth all our mundane cost.⁸
Who finds her, give her burying,
She was the daughter of a king:⁹*

[Reads.

reading of all the copies, is evidently a corruption. We had before:

"Sir, we have a chest beneath the hatches, caulk'd and bitum'd ready." MALONE.

⁵ *As ever hit my nostril;*] So, in *The Merry Wives of Windsor*:
"——as ever offended nostril." STEEVENS.

⁶ *——Apollo, perfect me i'the characters!*] Cerimon, having made physick his peculiar study, would naturally, in any emergency invoke Apollo. On the present occasion, however, he addresses him as the patron of learning. MALONE.

⁷ *(If e'er this coffin drive a-land,)* [This uncommon phrase is repeatedly used in Twine's translation: "Then give thanks unto God, who in my flight hath brought me *a-land* into your coasts." Again: "——certayne pyratts which were come *a-land*."

STEEVENS.

⁸ *——mundane——*] i. e. worldly. MALONE.

⁹ *Who finds her, give her burying,
She was the daughter of a king;*] The author had, perhaps, the

*Besides this treasure for a fee,
The gods requite his charity!*

If thou liv'st, Pericles, thou hast a heart
That even cracks for woe!²—This chanc'd to-
night.

2. GENT. Most likely, fir.

CER. Nay, certainly to-night;
For look, how fresh she looks!—They were too
rough,

That threw her in the sea. Make fire within;
Fetch hither all the boxes in my closet.
Death may usurp on nature many hours,
And yet the fire of life kindle again
The overpressed spirits. I have heard³
Of an Egyptian, had nine hours lien dead,⁴
By good appliance was recovered.

sacred writings in his thoughts: "Go see now this cursed woman
and bury her; for she is a king's daughter." 2 Kings, ix. 36.

MALONE.

The following, in Twine's translation, are the first words of
Lucina on her recovery: "—— touch me not otherwise than thou
oughtest to doe, for I am a king's daughter and the wife of a king."

STEEVENS.

² —— thou hast a heart

That even cracks for woe!] So, in *Hamlet*:

"Now cracks a noble heart."

Even is the reading of the second quarto. The first has *ever*.

MALONE.

³ —— I have heard——] For the insertion of the word *have*,
which both the metre and the sense require, I am responsible.

MALONE.

⁴ —— nine hours lien dead,] So, in the lxxviiiith Psalm:

"—— though ye have lien among the pots——." STEEVENS.

Enter a Servant, with boxes, napkins, and fire.

Well said, well said; the fire and the cloths.⁵ —
 The rough and woful musick that we have,
 Cause it to sound; 'beseech you.⁶
 The vial once more; —How thou stirr'st, thou
 block?—

The musick there.⁷ —I pray you, give her air:—

⁵ Well said, well said; *the fire and the cloths.*] So, on a similar occasion, in *Othello*, A& V. sc. i:

"—— O, a chair, a chair! —

"—— O, *that's well said*, the chair; —

"Some good man bear him carefully from hence."

MALONE.

⁶ *The rough and woful musick that we have,*

Cause it to sound, 'beseech you.] Paulina in like manner in *The Winter's Tale*, when she pretends to bring Hermione to life, orders musick to be played, to awake her from her trance. So also the physician in *King Lear*, when the king is about to awake from the sleep he had fallen into, after his frenzy:

"Please you draw near; — *Louder the musick there!*"

MALONE.

⁷ *The vial once more: — How thou stirr'st, thou block? —*

The musick there.] The first quarto reads, — the *viol* once more. The second and the subsequent editions — the *vial*. If the first be right, Cerimon must be supposed to repeat his orders that they should again sound their *rough and woful musick*. So, in *Twelfth Night*:

"That *strain* again!"

The word *viol* has occurred before in this play in the sense of *violin*. I think, however, the reading of the second quarto is right. Cerimon, in order to revive the queen, first commands loud musick to be played, and then a second time administers some cordial to her, which we may suppose had been before administered to her when his servants entered with the napkins, &c. See *Confessio Amantis*, p. 180:

"—— this worthie kinges wife

"Honestlie thei token oute,

"And maden fyres all aboute;

"Thei leied hir on a couche softe,

"And with a shete warmed ofte

Gentlemen;

This queen will live: nature awakes; a warmth
Breathes out of her;⁸ she hath not been entranc'd
Above five hours. See, how she 'gins to blow
Into life's flower again!

1. GENT. The heavens, fir,
Through you, increase our wonder, and set up
Your fame for ever.

CER. She is alive; behold,
Her eyelids, cases to those heavenly jewels⁹
Which Pericles hath lost,

"Hir colde breste began to heate,
"Hir herte also to flacke and beate.
"This maister hath hir every joynte
"With certein oyle and balsam anoynte,
"And put a licour in hir mouthe
"Whiche is to few clerkes couthe."

Little weight is to be laid on the spelling of the first quarto, for
vial was formerly spelt *viol*. In the quarto edition of *K. Richard II.*
1615:

"Edward's seven sons, whereof thyself art one,
"Were seven *viols* of his sacred blood."

Again, in the folio, 1623, *ibidem*:

"One *vial* full of Edward's sacred blood."

Again, in *The Tragical History of Romeus and Juliet*, 1562:

"She poured forth into the *vyoll* of the fryer

"Water ———." MALONE.

⁸ ——— a warmth

Breathes out of her;] The old copies read — a warmth *breath* out
of her. The correction was suggested by Mr. Steevens. The
second quarto, and the modern editions, read unintelligibly,

Nature awakes a warm breath out of her. MALONE.

In Twine's translation it is to Cerimon's pupil Machaon, and
not to Cerimon himself, that the lady is indebted for her recovery:

"—— he pulled the clothes from the ladies bosome, and powred
forth the ointment, and bestowing it abroad with his hand per-
ceived some *warmth* in her breast, and that there was life in her
body. —— Then went Machaon unto his master Cerimon, and
saide: The woman whom thou thinkest to be deade is alive," &c.

STEEVENS.

⁹ —— cases to those heavenly jewels —] The same expression
occurs in *The Winter's Tale*:

Begin to part their fringes of bright gold ;²
 The diamonds of a most praised water
 Appear, to make the world twice rich. O live,
 And make us weep to hear your fate, fair creature,
 Rare as you seem to be ! [She moves.

THAI. O dear Diana,
 Where am I ? Where's my lord ? What world is
 this ?³

2. GENT. Is not this strange ?

1. GENT. Most rare.

CER. Hush, gentle neighbours ;
 Lend me your hands : to the next chamber bear
 her.⁴

[" — they seem'd almost, with staring on one another, to tear
 the cases of their eyes." MALONE.

Her eyelids, cases to those heavenly jewels —] So, in Sidney's
Arcadia, Book III: " Her faire lids, then hiding her fairer eyes,
 seemed unto him sweet boxes, rich in themselves, but containing
 in them far richer jewels." STEEVENS.

² *Begin to part their fringes of bright gold ;*] So, in *The Tempest* :

" The fringed curtains of thine eye advance,

" And say what thou see'st yond ?" MALONE.

³ *— What world is this ?*] So, in the *Confessio Amantis* :

" And first hir eyen up she caste,

" And whan she more of strength caught.

" Hir armes both forth she straughte :

" Helde up hir honde and piteouslie

" She spake, and said, *where am I ?*

" *Where is my lorde ? What worlde is this ?*

" As she that wote not howe it is." MALONE.

⁴ *Hush, gentle neighbours ;—*

— to the next chamber bear her.] Thus, in Twine's translation : " And when he had so saide, he tooke the body reverently
 in his armes, and bare it unto his owne chamber," &c. STEEVENS.

So, in *King Henry IV. Part II* :

" I pray you, take me up, and bear me hence

" Into another chamber : softly, pray ;

" Let there be no noise made, my gentle friends,

" Unless some dull and favourable hand

" Will whisper musick to my wearied spirit." MALONE.

Get linen; now this matter must be look'd to,
For her relapse is mortal. Come, come, come;
And Æsculapius guide us!

Exeunt, carrying THAISA away.

S C E N E III.

Tharsus. *A Room in Cleon's House.*

*Enter PERICLES, CLEON, DIONYZA, LYCHORIDA,
and MARINA.*

PER. Most honour'd Cleon, I must needs be gone;
My twelve months are expir'd, and Tyrus stands
In a litigious peace. You, and your lady,
Take from my heart all thankfulness! The gods
Make up the rest upon you!

CLE. Your shafts of fortune, though they hurt
you mortally.⁵

Yet glance full wand'ringly on us.⁶

⁵ ——— *though they hurt you mortally,*] First quarto—*haunt*. The folios and the modern editions read—*hate*. MALONE.

⁶ *Your shafts of fortune, though they hurt you mortally,*

Yet glance full wand'ringly on us.] Old copy :

Your shakes of fortune, though they haunt you mortally,

Yet glance full wand'ringly on us.

I read (as in the text) :

Your shafts of fortune, though they hurt you mortally,

Yet glance full wand'ringly &c.

Thus, Tully, in one of his Familiar Epistles: “ ——— omnibus telis fortunæ proposita sit vita nostra.” Again, Shakspeare in his *Othello*:

“ ——— The shot of accident, or dart of chance —.”

Again, in *Hamlet*:

“ The stings and arrows of outrageous fortune.”

Again, in *The Merry Wives of Windsor*: “ I am glad, though you have ta'en a special stand to strike at me, that your arrow hath glanced.”

DLON. O your sweet queen!
That the strict fates had pleas'd you had brought
her hither,
To have bless'd mine eyes!

PER. We cannot but obey
The powers above us. Could I rage and roar
As doth the sea she lies in, yet the end
Must be as 'tis. My babe Marina (whom
For she was born at sea, I have nam'd so) here
I charge your charity withal, and leave her
The infant of your care; beseeching you
To give her princely training, that she may be
Manner'd as she is born.⁷

CLE. Fear not, my lord:
Your grace,⁸ that fed my country with your corn,
(For which the people's prayers still fall upon you)
Must in your child be thought on. If neglect
Should therein make me vile,⁹ the common body,

The sense of the passage should seem to be as follows.—All the malice of fortune is not confined to yourself. Though her arrows strike deeply at you, yet wandering from their mark, they sometimes glance on us; as at present, when the uncertain state of Tyre deprives us of your company at Tharsus. STEEVENS.

⁷ Manner'd as she is born,] So, in *Cymbeline*:

“ ————— and he is one

“ The truest manner'd, such a holy witch,

“ That he enchants societies to him.” MALONE.

⁸ Fear not, my lord: &c.] Old copies:

Fear not, my lord, but think

Your grace, &c. STEEVENS.

I suspect the poet wrote,

Fear not my lord, but that

Your grace, &c. MALONE.

I have removed the difficulty by omitting the words—*but think*, which are unnecessary to the sense, and spoil the measure.

STEEVENS.

⁹ ——— If neglect

Should therein make me vile,] The modern editions have

By you reliev'd, would force me to my duty:
 But if to that my nature need a spur,²
 The gods revenge it upon me and mine,
 To the end of generation!

PER. I believe you;
 Your honour and your goodness teach me credit,³
 Without your vows. I'll she be married, madam;
 By bright Diana, whom we honour all,
 Unscissar'd shall this hair of mine remain,
 Though I show will in't.⁴ So I take my leave.

neglect. But the reading of the old copy is right. The word is used by Shakspeare in *Troilus and Cressida*:

"And this *neglection* of degree it is

"That by a pace goes backward." MALONE.

² — my nature need a spur,] So, in *Macbeth*:

" ——— I have no spur

"To prick the sides of my intent ———." STEEVENS.

³ Your honour and your goodness teach me credit,] Old copies — teach me to it, a weak reading, if not apparently corrupt. For the insertion of its present substitute I am answerable. I once thought we should read — *witch* me to it, a phrase familiar enough to Shakspeare.

Mr. M. Mason is satisfied with the old reading; but thinks "the expression would be improved by leaving out the particle *to*, which hurts the sense, without improving the metre." Then, says he, the line will run thus:

Your honour and your goodness teach me it, ———. STEEVENS.

⁴ Though I show will in't:] The meaning may be — "Though I appear wilful and perverse by such conduct." We might read:

Though I show ill in't. MALONE.

—— Till she be married, madam,

By bright Diana, whom we honour all,

Unscissar'd shall this hair of mine remain,

Though I show will in't.] Old copy:

Unscissar'd shall this hair of mine &c.

But a more obvious and certain instance of corruption perhaps is not discoverable throughout our whole play.

I read, as in the text; for so is the present circumstance recited in Act V. and in consequence of the oath expressed at the present moment:

Good madam, make me blessed in your care
In bringing up my child.

DION. I have one myself,
Who shall not be more dear to my respect,
Than yours, my lord.

PER. Madam, my thanks and prayers.

CLE. We'll bring your grace even to the edge
o'the shore;

Then give you up to the mask'd Neptune,⁵ and

" ——— And now,
" *This ornament, that makes me look so dismal,*
" *Will I, my lov'd Marina, clip to form;*
" *And what this fourteen years no razor touch'd,*
" *To grace thy marriage day, I'll beautify."*

So also, in Twine's translation: " ———and he fware a solemne oath, that he would not *poule his head*, clip his beard, &c. untill he had married his daughter at ripe yeares."

Without the present emendation therefore, Pericles must appear to have behaved unaccountably; as the binding power of a romantick oath could alone have been the motive of his long persistence in so strange a neglect of his person.

The words—*unscissar'd* and *hair*, were easily mistaken for—*unfister'd* and *heir*; as the manuscript might have been indistinct, or the compositor inattentive.

I once strove to explain the original line as follows:

*Unfister'd shall this heir of mine remain,
Though I show will in't:*

i. e. till she be married, I swear by Diana, (though I may show [will, i. e.] obstinacy in keeping such an oath) this *heir* of mine shall have none who can call her *sister*; i. e. I will not marry, and so have a chance of other children before she is disposed of.—*Obstinacy* was anciently called *wilfulness*.

But it is scarce possible that *unfister'd* should be the true reading; for if Pericles had taken another wife, after his daughter's marriage, could he have been sure of progeny to *sister* his first child? or what *wilfulness* would he have shown, had he continued a single man? To persist in wearing a squalid head of hair and beard, was indeed an obstinate peculiarity. STEEVENS.

" ——— mask'd Neptune,] i. e. insidious waves that wear a treacherous smile :

" *Subdola pellacis ridet clementia ponti.*" *Lucretius.*

STEEVENS,

The gentlest winds of heaven.

PER. I will embrace
Your offer. Come, dear'st madam. —O, no tears,
Lychorida, no tears:
Look to your little mistress, on whose grace
You may depend hereafter.—Come, my lord.

[*Exeunt.*]

SCENE IV.

Ephesus. *A Room in Cerimon's House.*

Enter CERIMON and THAISA.

CER. Madam, this letter, and some certain jewels,
Lay with you in your coffer: which are now⁶
At your command. Know you the character?

THA. It is my lord's,
That I was shipp'd at sea, I well remember,
Even on my yearning time;⁷ but whether there

So, in *The Merchant of Venice*:

“ — the guiled shore

“ To a most dangerous sea.” MALONE.

⁶ — which are now—] For the insertion of the word *now*,
I am accountable. MALONE.

⁷ — I will remember,

Even on my yearning time;] The quarto, 1619, and the folio,
1664, which was probably printed from it, both read *eaning*. The
first quarto reads *learning*. The editor of the second quarto seems
to have corrected many of the faults in the old copy, without
any consideration of the original corrupted reading. MALONE.

Read—*yearning* time. So, in *King Henry V*:

“ — for Falstaff he is dead,

“ And we must *yearn* therefore.”

To *yearn* is to feel internal uneasiness. The time of a woman's
labour is still called, in low language—her *groaning* time—her
crying out.

Delivered or no, by the holy gods.
 I cannot rightly say; But since king Pericles,
 My wedded lord, I ne'er shall see again,
 A vestal livery will I take me to,
 And never more have joy.

CER Madam, if this you purpose as you speak,
 Diana's temple is not distant far,
 Where you may 'bide until your date expire.*
 Moreover, if you please, a niece of mine
 Shall there attend you.

THAI. My recompence is thanks, that's all;
 Yet my good will is great, though the gift small.
 [Exeunt.

Mr. Rowe would read—*eaning*, a term applicable only to sheep
 when they produce their young. STEEVENS.

Thaïsa evidently means to say, that she was put on ship-board
 just at the time when she expected to be delivered; and as the
 word *yearning* does not express that idea, I should suppose it to be
 wrong. The obvious amendment is to read,—*even at my yearning*
time; which differs from it but by a single letter: —Or perhaps we
 should read,—*yielding time*.

So, Pericles says to Thaïsa in the last scene:

"Look who kneels here! Flesh of thy flesh, Thaïsa;
 "Thy burden at the sea, and call'd Marina,
 "For she was *yielded* there." M. MASON.

* Where you may 'bide until your date expire.] Until you die.
 So, in *Romeo and Juliet*:

"The *date* is out of such prolixity."

The expression of the text is again used by our author in *The*
Rape of Lucretia:

"An *expir'd date*, cancell'd, ere well begun."
 Again, in *Romeo and Juliet*:

——— and *expire* the term
 "Of a despised life." MALONE.

A C T IV.

*Enter GOWER.*⁹

Gow. Imagine Pericles at Tyre,²
 Welcom'd, to his own desire.
 His woful queen leave at Ephesus,
 To Dian there a votarefs.³
 Now to Marina bend your mind,
 Whom our fast-growing scene must find⁴

⁹ *Enter Gower.*] This chorus, and the two following scenes, have hitherto been printed as part of the third act. In the original edition of this play, the whole appears in an unbroken series. The editor of the folio in 1664, first made the division of acts and scenes (which has been since followed,) without much propriety. The poet seems to have intended that each act should begin with a chorus. On this principle the present division is made. Gower, however, interposing eight times, a chorus is necessarily introduced in the middle of this and the ensuing act. MALONE.

² *Imagine Pericles &c.*] The old copies read:

*Imagine Pericles arriv'd at Tyre,
 Welcom'd and settled to his own desire.
 His woful queen we leave at Ephesus,
 Unto Diana there a votarefs.*

For the sake of uniformity of metre, the words, &c. distinguished by the Roman character, are omitted. STEEVENS.

³ *His woful queen leave at Ephesus,*

To Dian there a votarefs.] Old copy—*we* leave at Ephesus; but Ephesus is a rhyme so ill corresponding with votarefs, that I suspect our author wrote Ephese or Ephess; as he often contracts his proper names to suit his metre. Thus Pont for Pontus, Mede for Media, Comagene for Comagena, Sicils for Sicilies, &c. Gower, in the story on which this play is founded, has Dionyze for Dionyza, and Tharse for Tharsus. STEEVENS.

To Dian there a votarefs.] The old copies read—*there's a* votarefs. I am answerable for the correction. MALONE.

⁴ *Whom our fast growing scene must find—*] The same expression occurs in the Chorus to *The Winter's Tale*:

At Tharfus, and by Cleon train'd
 In musick, letters:⁵ who hath gain'd
 Of education all the grace,
 Which makes her both the heart and place
 Of general wonder.⁶ But alack!
 That monster envy, oft the wrack

"——your patience this allowing,
 " I turn my glafs, and give my *scene* such growing,
 " As you had slept between." MALONE.

⁵ *In musick, letters;*] The old copy reads, I think corruptly—
In musicks letters. The corresponding passage in Gower's *Confessio*
Amantis, confirms the emendation now made:

" My doughter *Thaise* by your leve
 " I thynke shall with you be leve
 " As for a tyme: and thus I praie,
 " That she be kepte by all waie,
 " And whan she hath of age more
 " That she be set to *bokes lore.*" &c.

Again:

" ——she dwelleth
 " In Tharse, as the Cronike telleth;
 " She was well kept, she was well looked,
 " *She was well taught, she was well boked;*
 " So well she sped hir in hir youth,
 " That she of every wysedome couth——." MALONE.

⁶ *Which makes her both the heart and place*
Of general wonder.] The old copies read—
Which makes high both the art and place, &c.

The emendation was made by Mr. Steevens. MALONE.

Which makes her both the heart and place
Of general wonder.] Such an education as rendered her the
center and situation of general wonder. We still use the *heart* of
 oak for the central part of it, and the *heart* of the land in much
 such another sense. Shakspeare in *Coriolanus* says, that one of his
 ladies is—"the *spire and top of praise.*" STEEVENS.

So, in *Twelfth Night*:

" I will on with my speech in your praise, and then show you
 the *heart* of my message."

Again, in *Antony and Cleopatra*;

" ——the very *heart* of loss,"

Again, in *The Rape of Lucrece*:

" On her bare breast, the *heart* of all her land."

Of earned praise,⁷ Marina's life
 Seeks to take off by treason's knife.
 And in this kind hath our Cleon
 One daughter, and a wench full grown,⁸
 Even ripe for marriage fight;⁹ this maid
 Hight Philoten: and it is said
 For certain in our story, she
 Would ever with Marina be:

Place here signifies *residence*. So, in *A Lover's Complaint*:

"Love lack'd a dwelling, and made him her *place*."

In this sense it was that Shakspeare, when he purchased his house at Stratford, called it *The New Place*. MALONE.

⁷ — of the wrack

Of earned *praise*,] Praise that has been well deserved. The same expression is found in the following lines, which our author has imitated in his *Romeo and Juliet*:

"How durst thou once attempt to touch the honor of his name?"

"Whose deadly foes do yeld him dew and *earned praise*."

Tragicall Historie of Romeus and Juliet, 1562.

So, in *A Midsummer Night's Dream*:

"If we have *unearned* luck —." MALONE.

⁸ And in this kind hath our Cleon

One daughter, and a wench full grown,] The old copy reads:

And in this kind our Cleon hath

One daughter, and a full grown wench.

The rhyme shews evidently that it is corrupt. For the present regulation the reader is indebted to Mr. Steevens. MALONE.

⁹ Even ripe for marriage fight;] The first quarto reads:

Even right for marriage fight; —

The quarto, 1619, and all the subsequent editions, have —

Even ripe for marriage fight —.

Sight was clearly misprinted for *fight*. We had before in this play *Cupid's wars*. MALONE.

I would read:

Even ripe for marriage rites. PERCY.

Read — *fight*; i. e. the combats of Venus; or *night*, which needs no explanation. STEEVENS.

Be't when she weav'd the sleided filk^a
 With fingers, long, small, white³ as milk;
 Or when she would with sharp needl wound⁴
 The cambrick, which she made more sound
 By hurting it; or when to the lute
 She sung, and made the night-bird mute,
 That still records with moan;⁵ or when
 She would with rich and constant pen

^a *Be't when she weav'd the sleided filk —*] The old copies read:
Be it when they weav'd &c.

But the context shews that *she* was the author's word. To have praised even the hands of Philoten would have been inconsistent with the general scheme of the present chorus. In all the other members of this sentence we find Marina alone mentioned:

“ Or when *she* would &c.

“ — or when to the lute

“ *She* sung,” &c. MALONE.

Sleided filk is untwisted filk, prepared to be used in the weaver's *ley* or *flay*. PERCY.

For a further explanation of *sleided* filk, see Vol. XI. p. 100, n. 3; and Mr. Malone's edit. of our author, Vol. X. p. 353, n. 5.
 STEEVENS.

³ *With fingers, long, small, white &c.*] So, in Twine's translation: “ — beautified with a white hand, and fingers long and slender.” STEEVENS.

⁴ *Or when she would with sharp needl wound —*] All the copies read, — with sharp *needle* wound; but the metre shews that we ought to read *needl*. In a subsequent passage, in the first quarto, the word is abbreviated:

“ — and with her *neele* composes —.”

So, in Stanyhurst's *Virgil*, 1582:

“ — on *needl*-wrought carpets.”

See also Vol. XI. p. 454, n. 9. MALONE.

⁵ — or when to the lute

She sung, and made the night-bird mute,

That still records with moan;] The first quarto reads:

— the night-bed mute,

That still records with moan.

for which in all the subsequent editions we find —

— and made the night-bed mute,

That still records within one.

Vail to her mistress Dian;⁵ still
This Philoten contends in skill

There can, I think, be no doubt, that the author wrote — night-bird. Shakspeare has frequent allusions, in his works, to the nightingale. So, in his 101st Sonnet:

“ As Philomel in summer’s front doth sing,
“ And stops her pipe in growth of riper days,
“ Not that the summer is less pleasant now
“ Than when her mournful hymns did hush the night,” &c.

Again, in his *Rape of Lucrece*, 1594:

“ And for, poor bird, thou sing’st not in the day,
“ As shaming anie eye should thee behold, —.”

So, Milton’s *Paradise Lost*, Book IV:

“ — These to their nests
“ Were flunk; all but the wakeful nightingale;
“ She all night long her amorous descant sung.”

To record anciently signified to sing. So, in Sir Philip Sidney’s *Ourania*, by N. B. [Nicholas Breton] 1606:

“ Recording songs unto the Deitie —.”

See Vol. IV. p. 280, n. 6. — “ A bird (I am informed) is said to record, when he sings at first low to himself, before he becomes master of his song and ventures to sing out. The word is in constant use with bird-fanciers at this day.” MALONE.

⁵ — with rich and constant pen

Vail to her mistress Dian;] To vail is to bow, to do homage. The author seems to mean — When she would compose supplicatory hymns to Diana, or verses expressive of her gratitude to Dionyza.

We might indeed read — Hail to her mistress Dian; i. e. salute her in verse. STEEVENS.

I strongly suspect that vail is a mis-print. We might read:

Wail to her mistress Dian.

i. e. compose elegies on the death of her mother, of which she had been apprized by her nurse, Lychorida.

That Dian, i. e. Diana, is the true reading, may, I think, be inferred from a passage in *The Merchant of Venice*; which may at the same time perhaps afford the best comment on that before us:

“ Come, ho, and wake Diana with a hymn;
“ With sweetest touches pierce your mistress’ ear,
“ And draw her home with musick.”

Again, in *A Midsummer Night’s Dream*:

“ To be a barren sifter all your life,
“ Chanting faint hymns to the cold fruitless moon.”

MALONE.

With absolute Marina :⁷ so
 With the dove of Paphos might the crow
 Vie feathers white.⁸ Marina gets
 All praises, which are paid as debts,
 And not as given. This so darks
 In Philoten all graceful marks,⁹
 That Cleon's wife, with envy rare,²
 A present murderer does prepare
 For good Marina, that her daughter
 Might stand peerless by this slaughter.

⁷ With absolute Marina :] i. e. highly accomplished, perfect.
 So, in *Antony and Cleopatra* :

" ——— at sea

" He is an *absolute* master."

Again, in Green's *Tu Quoque*, 1614 :

" ——— from an *absolute* and most complete gentleman, to a most
 absurd, ridiculous, and fond lover." MALONE.

⁸ Vie feathers white.] See note on *The Taming of a Shrew*,
 Vol. IX. p. 279, n. 2. STEEVENS.

Old copy :

————— so

*The dove of Paphos might with the crow
 Vie feathers white.*

The sense requires a transposition of these words, and that we should
 read :

————— so

*With the dove of Paphos might the crow
 Vie feathers white.* M. MASON.

I have adopted Mr. M. Mason's judicious arrangement.

STEEVENS.

⁹ ——— This so darks

*In Philoten all graceful marks,] So, in *Coriolanus* :*

" ——— and their blaze

" Shall darken him for ever."

Again, *ibidem* :

" ——— You are *darken'd* in this action, sir,

" Even by your own." MALONE.

² ——— with envy rare,] *Envy* is frequently used by our ancient
 writers, in the sense of *malice*. See Vol. XVIII. p. 49, n. 3. It
 is, however, I believe, here used in its common acceptation.

MALONE.

The sooner her vile thoughts to flee,
 Lychorida, our nurse, is dead;
 And cursed Dionyza hath
 The pregnant instrument of wrath³
 Preſt for this blow.⁴ The unborn event
 I do commend to your content:⁵
 Only I carry⁶ winged time⁷
 Poſt on the lame feet of my rhyme;
 Which never could I ſo convey,
 Unleſs your thoughts went on my way. —
 Dionyza does appear,
 With Leonine, a murderer. [Exit.

³ *The pregnant instrument of wrath —*] *Pregnant*, in this inſtance, means *prepared, inſtructed*. It is uſed in a kindred ſenſe in *Measure for Measure*. See Vol. VI. p. 8, n. 6. STEEVENS.

Pregnant is *ready*. So, in *Hamlet*:

“ And crook the *pregnant* hinges of the knee, —.”

MALONE.

⁴ *Preſt for this blow.*] *Preſt* is *ready*; *prêt*, Fr. So, in *The Tragicall History of Romeus and Juliet*, 1562:

“ I will, God lending lyfe, on Wensday next be *preß*

“ To wayte on him and you —.”

See note on *The Merchant of Venice*, Vol. VIII. p. 16, n. 9.

MALONE.

⁵ — — *The unborn event*

I do commend to your content:] I am not ſure that I underſtand this paſſage; but ſo quaint and licentious is the phraſeology of our Pſeudo-Gower, that perhaps he means — I wiſh you to find content in that portion of our play which has not yet been exhibited.

Our author might indeed have writen — *conſent*, i. e. co-operation, your aſſiſtance in carrying on our preſent deluſion. STEEVENS.

⁶ *Only I carry —*] Old copy — *carried*. STEEVENS.

⁷ — — *winged time*] So, in the Chorus to *The Winter's Tale*:

“ I —————

“ Now take upon me, in the name of *time*,

“ To uſe my *wings*.”

Again, in *King Henry V*:

“ Thus with imagin'd wing our ſwift ſcene flies,

“ In motion of no leſs celerity

“ Than that of thought.” MALONE.

S C E N E I.

Tharsus. *An open place near the sea-shore.*

Enter DIONYZA and LEONINE.

DION. Thy oath remember; thou hast sworn to do it:⁷

'Tis but a blow, which never shall be known.
Thou canst not do a thing i'the world so soon,
To yield thee so much profit. Let not conscience,
Which is but cold, inflame love in thy bosom,⁸

⁷ *Thy oath remember; thou hast sworn to do it:]* Here, I think, may be traced the rudiments of the scene in which Lady Macbeth instigates her husband to murder Duncan:

" I have given suck, and know
" How tender 'tis to love the babe that milks me;
" I would, while it was smiling in my face,
" Have pluck'd my nipple from his boneless gums,
" And dash'd the brains out, had I but so sworn,
" As you have done to this." MALONE.

⁸ — *inflame love in thy bosom,]* The first quarto reads — "Let not conscience which is but cold, in flaming thy love bosome, enflame too nicelie, nor let pitie," &c. The subsequent impressions afford no assistance. Some words seem to have been lost. The sentiment originally expressed, probably was this — Let not conscience, which is but a cold monitor, deter you from executing what you have promised; nor let the beauty of Marina enkindle the flame of love in your bosom; — nor be softened by pity, which even I, a woman, have cast off — I am by no means satisfied with the regulation that I have made, but it affords a glimmering of sense. Nearly the same expression occurred before:

" — That have inflam'd desire in my breast —."

I suspect, the words *enflame too nicely* were written in the margin, the author not having determined which of the two expressions to adopt; and that by mistake they were transcribed as a part of the text. The metre, which might be more commodiously regulated,

Inflame too nicely; nor let pity, which
Even women have cast off, melt thee, but be
A soldier to thy purpose.

LEON. I'll do't; but yet she is a goodly creature.

DION. The fitter then the gods should have her.⁹
Here

Weeping she comes for her old nurse's death.²
Thou art resolv'd?

LEON. I am resolv'd.

if these words were omitted, in some measure supports this conjecture:

"Nor let pity, which ev'n women have cast off,
"Melt thee, but be a soldier to thy purpose." MALONE.

We might read,

—— *in flame thy loving bosom:*

With Mr. Malone's alteration, however, the words will bear the following sense:—Let not conscience, which in itself is of a cold nature, have power to raise the flame of love in you, raise it even to folly.—*Nicely*, in ancient language, signifies *foolishly*. *Niais*, Fr.

Perhaps indeed, the passage originally stood thus:

—— *Let not conscience,*

Which is but cold, inflame love in thy bosom;

Nor let that pity women have cast off,

Melt thee, but be a soldier to thy purpose.

Enflame too nicely—and *which even*, are the words I omit. I add only the pronoun *that*. STEEVENS.

⁹ —— *but yet she is a goodly creature.*

Dion. *The fitter then the gods should have her.*] So, in *King Richard III*:

"O, he was gentle, mild, and virtuous.—

"The fitter for the King of Heaven." STEEVENS.

² —— *Here*

Weeping she comes for her old nurse's death.] Old copy:

Here she comes weeping for her onely mistress's death.

As Marina had been trained in musick, letters, &c. and had gained all the graces of education, Lychorida could not have been her *only mistress*. I would therefore read,

Here comes she weeping for her old nurse's death. PERCY.

I have no doubt but we should adopt the ingenious amendment

Enter MARINA, with a basket of flowers.

MAR. No, no, I will rob Tellus of her weed,
To strew thy green with flowers:³ the yellows,
blues,

suggested by Percy, with this difference only, the leaving out the word *for*, which is unnecessary, and hurts the metre. I should therefore read,

Here she comes, weeping her old nurse's death. M. MASON.

I have adopted Dr. Percy's amendment, but without Mr. M. Mason's attempt to improve it. The word *for* is necessary to the metre, as *above* in the preceding line was a modern interpolation.

STEEVENS.

I think *mistress* right. Her nurse was in one sense her mistress; Marina, from her infancy to the age of fourteen, having been under the care of Lychorida.

Her only (or her *old*) *mistress's death*, (not "*mistresses death*,") was the language of Shakspeare's time. So, in *The Merchant of Venice* :
" With sweetest touches pierce your mistress' ear," &c.

MALONE.

³ No, [no,] I will rob Tellus of her weed,

To strew thy green with flowers :] Thus the quartos. In the folio *grave* was substituted for *green*. By the *green*, as Lord Charlemont suggests to me, was meant " the green turf with which the grave of Lychorida was covered." So, in Tasso's *Godfrey of Bulloigne*, translated by Fairfax, 1600:

" My ashes cold shall, buried on this green,

" Enjoy that good this body ne'er possess."

Weed in old language meant garment. MALONE.

Before we determine which is the proper reading, let us reflect a moment on the business in which Marina is employed. She is about to strew the grave of her nurse Lychorida with flowers, and therefore makes her entry with propriety, saying,

No, no, I will rob Tellus &c.

i. e. No, no, it shall never be said that I left the *tomb* of one to whom I owe so much, without some ornament. Rather than it shall remain undecorated, I will strip the earth of its robe, &c. The prose romance, already quoted, says " that always as she came homeward, she went and washed the *tombe* of her nouryce, and kept it continually fayre and cleene."

Though I do not recollect that the *green hillock* under which a person is buried, is any where called *their green*, my respect for

The purple violets, and marigolds,
 Shall, as a chaplet, hang upon thy grave,
 While summer days do last.⁴ Ah me! poor maid,
 Born in a tempest, when my mother died,
 This world to me is like a lasting storm,
 Whirring me from my friends.⁵

Lord Charlemont's opinion has in the present instance withheld me from deserting the most ancient text, however dubious its authority.

STEEVENS.

⁴ *Shall, as a chaplet.* [Old copy — *carpet*,] *hang upon thy grave,*
While summer days do last. So, in *Cymbeline*:

“ ——— with fairest flowers,

“ *While summer lasts*, and I live here, Fidele,

“ I'll sweeten thy sad *grave*. Thou shalt not lack

“ The flower that's like thy face, pale primrose, nor

“ The azur'd hare-bell, like thy veins, no nor

“ The leaf of eglantine, whom not to slander

“ Out-sweeten'd not thy breath.”

Mr. Steevens would read—*Shall as a chaplet*, &c. The word *hang*, it must be owned, favours this correction, but the flowers *flrew'd on the green-sward*, may with more propriety be compared to a carpet than a wreath. MALONE.

Malone informs us that all the former copies read, *as a carpet*, which was probably the right reading: nor would Steevens have changed it for *chaplet* had he attended to the beginning of Marina's speech:

“ I will rob Tellus of her weed,

“ To *flrew* thy grave with flowers;”

which corresponds with the old reading, not with his amendment.

M. MASON.

Perhaps Mr. M. Mason's remark also might have been spared, had he considered that no one ever talked of *hanging carpets* out in honour of the dead. STEEVENS.

⁵ *Whirring me from my friends.*] Thus the earliest copy; I think rightly. The second quarto, and all the subsequent impressions, read—

Hurrying me from my friends.

Whirring or *whirring*, had formerly the same meaning. A bird that flies with a quick motion, accompanied with noise, is still said to *whirr* away. Thus, Pope:

“ Now from the brake the *whirring* pheasant springs.”

DION. How now, Marina! why do you keep alone?⁶

How chance my daughter is not with you?⁷ Do not

Consume your blood with sorrowing:⁸ you have
A nurse of me.⁹ Lord! how your favour's changed²
With this unprofitable woe! Come, come;
Give me your wreath of flowers, ere the sea mar it.
Walk forth with Leonine; the air is quick there,³

The verb to *whirry* is used in the ancient ballad entitled *Robin Goodfellow*. *Reliques of Ancient English Poetry*, Vol. II. 203:

"More swift than wind away I go,

"O'er hedge and lands,

"Thro' pools and ponds,

"I *whirry*, laughing ho ho ho." MALONE.

The two last lines uttered by Marina, very strongly resemble a passage in Homer's *Iliad*, Book XIX. l. 377:

τὰς δ' ἔκ ἐθέλοντας ἀελλαι

Πόντον ἔω' ἰχθυόεντα ΦΙΑΩΝ ΑΠΑΝΕΤΘΕ ΦΕΡΟΥΣΙΝ.

STEEVENS.

⁶ *How now, Marina! why do you keep alone?*] Thus the earliest copy. So, in *Macbeth*:

"How now, my lord! why do you keep alone?"

The second quarto reads,—why do you *weep* alone?

MALONE.

⁷ *How chance my daughter is not with you?*] So, in *King Henry VI.* Part II:

"How chance thou art not with the prince, thy brother?"

MALONE.

⁸ *Consume your blood with sorrowing:*] So, in *King Henry IV.* Part II: "—— blood-consuming sighs." See also note on *Hamlet*, A& IV. sc. vii. MALONE.

⁹ —— you have

A nurse of me.] Thus the quarto, 1619. The first copy reads;

"Have you a nurse of me?" The poet probably wrote:

—— Have you not

A nurse of me? MALONE.

² —— your favour's *chang'd*—] i. e. countenance, look. So, in *Macbeth*:

"To alter favour ever is to fear." STEEVENS.

³ —— ere the sea mar it,

Walk forth with Leonine; the air is quick there,] Some words

Piercing, and sharpens well the stomach. Come;⁴—
Leonine, take her by the arm, walk with her.

MAR. No, I pray you;
I'll not bereave you of your servant.

DION. Come, come;
I love the king your father, and yourself,
With more than foreign heart.⁵ We every day
Expect him here: when he shall come, and find
Our paragon to all reports,⁶ thus blasted,
He will repent the breadth of his great voyage;
Blame both my lord and me, that we have ta'en
No care to your best courses.⁷ Go, I pray you,

must, I think, have been omitted. Probably the author wrote:

—ere the sea mar it,
Walk on the shore with Leonine, the air
Is quick there. MALONE.

—ere the sea mar it, &c.] i. e. ere the sea mar your walk
upon the shore by the coming in of the tide, walk there with
Leonine. We see plainly by the circumstance of the pirates, that
Marina, when seized upon, was walking on the sea-shore; and
Shakspeare was not likely to reflect that there is little or no tide in
the Mediterranean. CHARLEMONT.

The words—*wreath of*—were formerly inserted in the text by
Mr. Malone. Though he has since discarded, I have ventured to
retain them. STEEVENS.

⁴ *Piercing, and sharpens well the stomach.*] Come; Here the old
copy furnishes the following line, which those who think it verse,
may replace, in the room of that supplied by the present text:—

And it pierces and sharpens the stomach. Come—.

STEEVENS.

⁵ *With more than foreign heart.*] With the same warmth of af-
fection as if I was his countrywoman. MALONE.

⁶ *Our paragon to all reports,*] Our fair charge, whose beauty was
once equal to all that fame said of it. So, in *Othello*:

“ — He hath achiev'd a maid,

“ *That paragon's description and wild fame.*” MALONE.

⁷ — that we have ta'en

No care to your best courses.] Either we should read — “ of your

Walk, and be cheerful once again; reserve
That excellent complexion, which did steal
The eyes of young and old.⁶ Care not for me;
I can go home alone.

MAR. Well, I will go:
But yet I have no desire to it.⁷

DION. Come, come, I know 'tis good for you.
Walk half an hour, Leonine, at the least;
Remember what I have said.

LEON. I warrant you, madam.

DION. I'll leave you, my sweet lady, for a while;
Pray you walk softly, do not heat your blood:
What! I must have a care of you.

MAR. Thanks, sweet madam.—
[Exit DIONYZA.]

Is this wind westerly that blows?

LEON. South-west.

MAR. When I was born, the wind was north.

best courses," or the word *to* has in this place the force that of
would have. M. MASON.

The plain meaning is—that we have paid no attention to what
was best for you. STEEVENS.

reserve

*That excellent complexion, which did steal
The eyes of young and old.*] So, in Shakspeare's 20th Sonnet;
"A man in *hue* all hues in his controlling,
"Which *steals* men's eyes, and women's souls amazeth."

Again, in his *Lover's Complaint*:

"Thus did he in the general bosom reign
"Of young and old."

To *reserve* is here, to guard; to preserve carefully. So, in
Shakspeare's 32d Sonnet:

"Reserve them, for my love, not for their rhymes."

MALONE

Well, I will go;

But yet I have no desire to it.] So, in *The Merchant of Venice*:

"I have no mind of feasting forth to night,

But I will go." STEEVENS.

LEON.

Was't so?

MAR. My father, as nurse said, did never fear,
 But cry'd, *good seamen*, to the sailors, galling
 His kingly hands with hauling of the ropes;⁸
 And, clasping to the mast, endur'd a sea
 That almost burst the deck,⁹ and from the ladder-
 tackle

Wash'd off a canvas-climber:² *Ha!* says one,

⁸ *His kingly hands with hauling of the ropes;*] For the insertion of the words *with* and *of* I am answerable. MALONE.

So, in Sidney's *Arcadia*, Book II: "—— the princes did in their countenances accuse no point of feare, but encouraging the sailors to doe what might be done (putting their hands to every most painful office) taught them to promise themselves the best," &c.

STEEVENS.

⁹ *That almost burst the deck,*] *Burst* is frequently used by our author in an active sense. See Vol. XIII. p. 147, n. 6.

MALONE.

² —— *from the ladder-tackle*

Wash'd off a canvas-climber:] A ship-boy. So, in *K. Henry V.*

"—— and in them behold

"Upon the *hempen-tackle* ship-boys *climbing*."

I suspect that a line preceding these two, has been lost, which perhaps might have been of this import:

O'er the good ship the foaming billow breaks,

And from the ladder-tackle &c. MALONE.

A *canvas-climber* is one who climbs the mast, to furl, or unfurl, the *canvas* or *sails*. STEEVENS.

Malone suspects that some line preceding these has been lost, but that I believe is not the case, this being merely a continuation of Marina's description of the storm which was interrupted by Leonine's asking her, *When was that?* and by her answer, *When I was born, never were waves nor wind more violent*.

Put this question and the answer in a parenthesis, and the description goes on without difficulty:

"—— endur'd a sea

"That almost burst the deck,

"And from the ladder-tackle washes off" &c.

M. MASON.

In consequence of Mr. M. Mason's remark, I have regulated the text anew, and with only the change of a single tense, (*wash'd*

Wilt out? and, with a dropping industry,
They skip from stem to stern:³ the boatswain
whistles,

The master calls, and trebles their confusion.⁴

LEON. And when was this?

MAR. It was when I was born:
Never was waves nor wind more violent.

LEON. Come, say your prayers speedily.

MAR. What mean you?

LEON. If you require a little space for prayer,
I grant it: Pray; but be not tedious,
For the gods are quick of ear, and I am sworn
To do my work with haste.

MAR. Why, will you kill me?⁵

for *washes*,) and the omission of the useless copulative *and*. The question of Leonine, and the reply of Marina, which were introduced after the words,

“That almost burst the deck,”

are just as proper in their present as in their former situation; but do not, as now arranged, interrupt the narrative of Marina.

STEEVENS.

³ — *from stem to stern*:] The old copies read—From *stern* to *stern*. But we certainly ought to read—From *stem* to *stern*. So, Dryden:

“Orontes’ barque, even in the hero’s view,

“From *stem* to *stern* by waves was overborne.”

A hasty transcriber, or negligent compositor, might easily have mistaken the letter *m* and put *rn*, in its place. MALONE.

⁴ — *and trebles their confusion*.] So, in *King Henry V*:

“Hear the shrill *whistle*, which doth order give

“To sounds *confus’d*.” MALONE.

⁵ Leon. Come, say your prayers——.

Mar. What mean you?

Leon. If you require a little space for prayer,

I grant it: Pray; but be not tedious, &c.

Mar. Why, will you kill me?] So, in *Othello*:

“*Oth*. Have you pray’d to night, Desdemona?—

“If you bethink yourself of any crime

LEON. To satisfy my lady.

MAR. Why would she have me kill'd?
Now, as I can remember by my troth,
I never did her hurt in all my life;
I never spake bad word, nor did ill turn
To any living creature, believe me, la,
I never kill'd a mouse: nor hurt a fly:
I trod upon a worm against my will,
But I wept for it.⁶ How have I offended,
Wherein my death might yield her profit, or
My life imply her danger?

LEON. My commission
Is not to reason of the deed, but do it.

MAR. You will not do't for all the world, I
hope.
You are well-favour'd and your looks foreshow

" Unreconcil'd as yet to heaven and grace,

" Solicit for it straight.

" *Des.* Alas, my lord, what do you mean by that?

" *Oth.* Well, do it, and be brief,—

" *Des.* Talk you of killing," &c. STEEVENS.

This circumstance is likewise found in the *Gesta Romanorum*:
" Peto domine, says Tharsia, (the Marina of this play) ut si nulla
spes est mihi, permittas me deum testare. Villicus ait, ' testate;
& Deus ipse scit quod coactus te interficio.' Illa vero cum esset
posita in oratione, venerunt pyratæ," &c. MALONE.

Thus, in Twine's translation: " I pray thee, since there is no
hope for me to escape my life, give me licence to say my prayers
before I die. I give thee license, saide the villaine. And I take
God to record, that I am constrained to murder thee against my
will." STEEVENS.

⁶ *I trod upon a worm against my will.*

But I wept for it.] Fenton has transplanted this image into his
Mariamne:

" ———— when I was a child,

" I kill'd a linnet, but indeed I wept;

" Heaven visits not for that." STEEVENS.

You have a gentle heart. I saw you lately,
 When you caught hurt in parting two that fought :
 Good foot, it show'd well in you ; do so now :
 Your lady seeks my life ; come you between,
 And save poor me, the weaker.

LEON. I am sworn,
 And will despatch.

Enter Pirates, whilst MARINA is struggling.

1. PIRATE. Hold, villain ! [*LEONINE runs away.*⁶

2. PIRATE. A prize ! a prize !

3. PIRATE. Half-part, mates , half-part. Come,
 let's have her aboard suddenly.

[*Exeunt Pirates with MARINA.*

S C E N E II.

The same.

Re-enter LEONINE.

LEON. These roving thieves serve the great pirate
 Valdes ;⁷
 And they have seiz'd Marina. Let her go :

⁶ *Leonine runs away:*] So, in Twine's translation : " When the villain heard that, he ran away as fast as he could.—Then came the Pyrats and rescued Tharsia, and carried her away to their ships, and hoised sailes, and departed." STEEVENS.

⁷ *These roving thieves serve the great pirate Valdes;*] [Old copy—*roguing.*] The Spanish armada, I believe, furnished our author with this name. Don Pedro de Valdes was an admiral in that fleet, and had the command of the great galleon of Andalusia. His ship being disabled, he was taken by Sir Francis Drake, on the twenty-second of July, 1588, and sent to Dartmouth. This

There's no hope she'll return. I'll swear she's dead,
And thrown into the sea.—But I'll see further;
Perhaps they will but please themselves upon her,
Not carry her aboard. If she remain,
Whom they have ravish'd, must by me be slain.

[*Exit.*

S C E N E III.

Mitylene. *A Room in a Brothel.*

Enter PANDER, Bawd, and BOULT.

PAND. Boul't.

BOULT. Sir.

PAND. Search the market narrowly; Mitylene is full of gallants. We lost too much money this mart, by being too wenchless.

BAWD. We were never so much out of creatures. We have but poor three, and they can do no more than they can do; and with continual action^s are even as good as rotten.

play therefore, we may conclude, was not written till after that period.—The making one of this Spaniard's ancestors a pirate, was probably relished by the audience in those days. MALONE.

In Robert Greene's *Spanish Masquerado*, 1589, the curious reader may find a very particular account of this *Vuldes*, who was commander of the Andalusian troops, and then prisoner in England.

STEEVENS.

We should probably read—These *roving* thieves.—The idea of roguery is necessarily implied in the word *thieves*. M. MASON.

^s ——— and with continual action—] Old copies—and they with &c. The word *they* was evidently repeated by the carelessness of the compositor. MALONE.

PAND. Therefore let's have fresh ones, whate'er we pay for them. If there be not a conscience to be us'd in every trade, we shall never prosper.⁹

BAWD. Thou say'st true; 'tis not the bringing up of poor bastards,² as I think, I have brought up some eleven——

BOULT. Ay, to eleven, and brought them down again.³ But shall I search the market?

BAWD. What else, man? The stuff we have, a strong wind will blow it to pieces, they are so pitifully foddren.

PAND. Thou say'st true; they're too unwholesome o' conscience.⁴ The poor Transilvanian is dead, that lay with the little baggage.

⁹ *Therefore let's have fresh ones, whate'er we pay for them. If there be not a conscience to be us'd in every trade, we shall never prosper.* The sentiments incident to vicious professions suffer little change within a century and a half.—This speech is much the same as that of Mother Cole, in *The Minor*: “ ‘Tip him an old trader! Mercy on us, where do you expect to go when you die, Mr. Loader?’ ” STEEVENS.

² *Thou say'st true; 'tis not the bringing up of poor bastards,*] There seems to be something wanting. Perhaps — *that will do*—or some such words. The author, however, might have intended an imperfect sentence. MALONE.

³ *Ay, to eleven, and brought them down again.*] I have brought up (i. e. educated) says the Bawd, some eleven. Yes, (answers Boulton) to eleven, (i. e. as far as eleven years of age) and then brought them down again. The latter clause of the sentence requires no explanation. STEEVENS.

The modern copies read, *I too eleven*. The true reading, which is found in the quarto, 1609, was pointed out by Mr. Steevens. MALONE.

⁴ *Thou say'st true; they're too unwholesome o' conscience.*] The old copies read — *there's two unwholesome o' conscience*. The preceding dialogue shows that they are erroneous. The complaint had not been made of *two*, but of *all the stuff* they had. According to the present regulation, the pandar merely assents to what his wife had said. The words *two* and *too* are perpetually confounded in the old copies. MALONE.

BOULT. Ay, she quickly poop'd him;⁵ she made him roast-meat for worms:—but I'll go search the market. [Exit BOULT.

PAND. Three or four thousand chequins were as pretty a proportion to live quietly, and so give over.

BAWD. Why, to give over, I pray you? is it a shame to get when we are old?

PAND. O, our credit comes not in like the commodity; nor the commodity wages not with the danger:⁶ therefore, if in our youths we could pick up some pretty estate, 'twere not amiss to keep our door hatch'd.⁷ Besides, the fore terms we stand

⁵ *Ay, she quickly poop'd him;*] The following passage in *The Devil's Charter*, a tragedy, 1607, will sufficiently explain this singular term:

“ — fowl Amazonian trulls,

“ Whose lanterns are still lighted in their poops.”

MALONE.

The same phrase (whatever be its meaning) occurs in *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up*, &c. 1596: “ But we shall l'envoy him, and trumpe and poope him well enough—.” STEEVENS.

⁶ — *the commodity wages not with the danger:*] i. e. is not equal to it. Several examples of this expression are given in former notes on our author. So, in *Antony and Cleopatra*:

“ — his taints and honours

“ Wag'd equal with him.” STEEVENS.

Again, more appositely, in *Othello*:

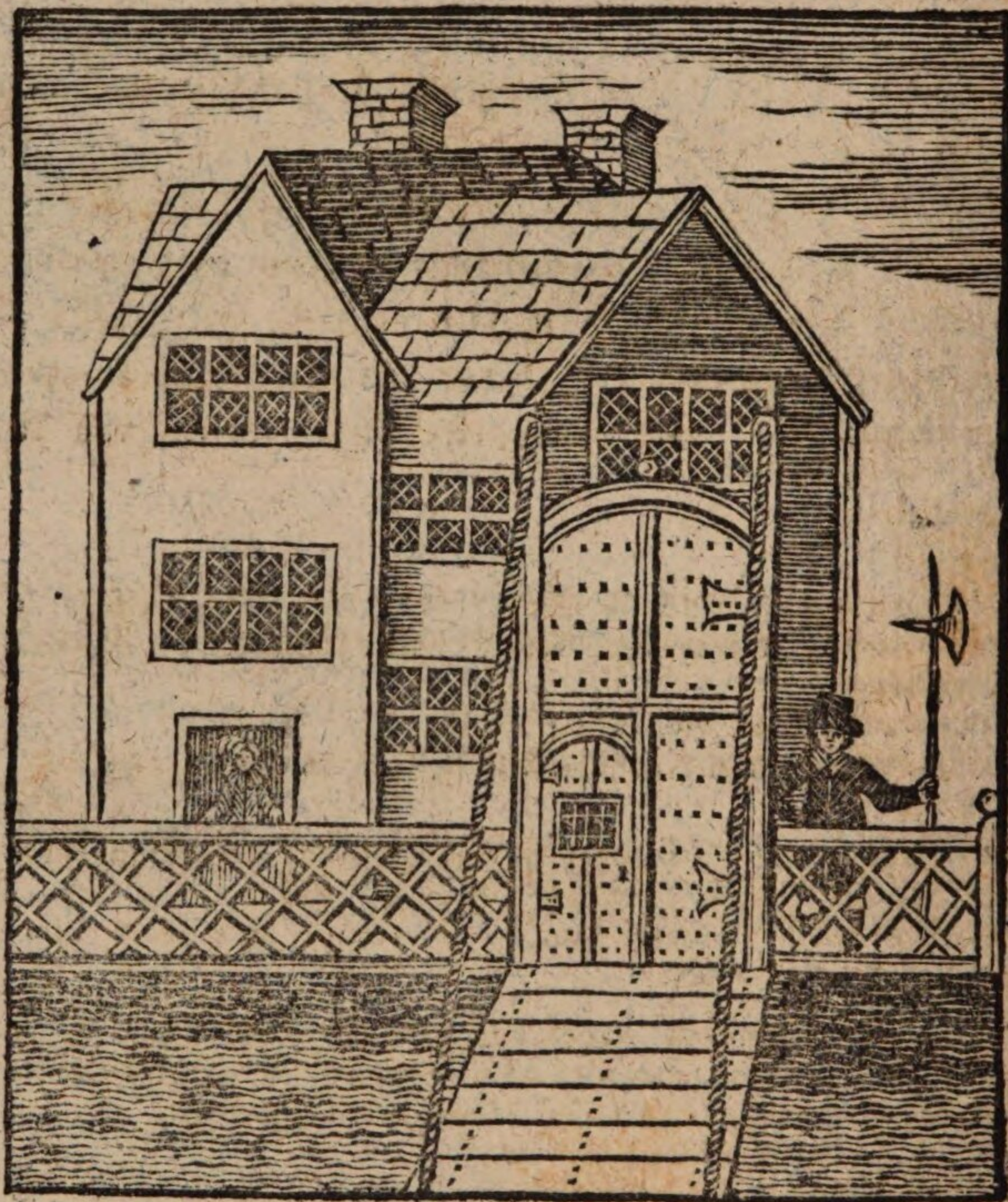
“ To wake and wage a danger profiless.” MALONE.

⁷ — *to keep our door hatch'd.*] The doors or hatches of brothels, in the time of our author, seem to have had some distinguishing mark. So, in *Cupid's Whirligig*, 1607: “ Set some picks upon your hatch, and, I pray, profess to keep a bawdy-house.”

Prefixed to an old pamphlet entitled *Holland's Leaguer*, 4to. 1632, is a representation of a celebrated brothel on the Bank-side near the Globe playhouse, from which the annexed cut has been made. We

upon with the gods, will be strong with us for giving over.

have here the *hatch* exactly delineated. The man with the pole-as was called the *Ruffian*. MALONE.



The precept from *Cupid's Whirligig*, and the passage in *Pericles* to which it refers, were originally applied by me to the illustration of the term *Piel-hatch* in *The Merry Wives of Windsor*. See Vol. V. p. 77, n. 3.

A *hatch* is a half-door, usually placed within a street-door, admitting people into the entry of a house, but preventing their access to its lower apartments, or its stair-case. Thus, says the Syracusan Dromio in *The Comedy of Errors*, to the Dromio of Ephesus:

"Either get thee from the door, or sit down at the *hatch*."

BAWD. Come, other forts offend as well as we.^s

When the top of a *hatch* was guarded by a row of pointed iron spikes, no person could reach over, and undo its fastening, which was always within-side, and near its bottom.

This domestick portcullis perhaps was necessary to our ancient brothels. Secured within such a barrier, Mrs. Overdone could parley with her customers; refuse admittance to the shabby visitor, bargain with the rich gallant, defy the beadle, or keep the constable at bay.

From having been therefore her usual defence, the *hatch* at last became an unequivocal denotement of her trade; for though the *hatch with a flat top* was a constant attendant on butteries in great families, colleges, &c. the *hatch with spikes on it* was peculiar to our early houses of amorous entertainment.—Nay, as I am assured by Mr. Walsh, (a native of Ireland, and one of the compositors engaged on the present edition of Shakspeare,) the entries to the Royal, Halifax, and Dublin bagnios in the city of Dublin, still derive convenience or security from *hatches*, the *spikes* of which are unsurmountable.

This long explanation (to many readers unnecessary) is imputable to the preceding wooden cut, from the repetition of which I might have excused myself. As it is possible, however, that I may stand in the predicament of poor Sancho, who could not discern the enchanted castles that were so distinctly visible to his master's opticks, I have left our picture of an ancient brothel, where I found it. It certainly exhibits a house, a lofty door, a wicket with a grate in it, a row of garden-rails, and a drawbridge. As for *hatch*—let my readers try if they can find one.

I must suppose, that my ingenious fellow-labourer, on future consideration, will class his *hatch* with the *air-drawn dagger*, and join with me in Macbeth's exclamation—"There's no such thing."

Let me add, that if the *Russian* (as here represented) was an ostensible appendage to brothels, they must have been regulated on very uncommon principles; for instead of holding out allurements, they must have exhibited terrors. Surely, the *Russian* could never have appeared *nisi dignus vindice nodus inciderat*, till his presence became necessary to extort the wages of prostitution, or secure some other advantage to his employer.

The representation prefixed to *Holland's Leaguer*, has, therefore, in my opinion, no more authenticity to boast of, than the contemporary wooden cuts illustrative of the *Siege of Troy*.

STEEVENS.

PAND. As well as we! ay, and better too; we offend worse. Neither is our profession any trade; it's no calling:—but here comes Boulton.

Enter the Pirates, and BOULT dragging in MARINA.

BOULT. Come your ways. [*To MARINA.*]—My masters, you say she's a virgin?

1. PIRATE. O sir, we doubt it not.

BOULT. Master, I have gone thorough⁹ for this piece, you see: if you like her, so; if not, I have lost my earnest.

BAWD. Boulton, has she any qualities?

BOULT. She has a good face, speaks well, and has excellent good clothes; there's no further necessity of qualities can make her be refused.

BAWD. What's her price, Boulton?

BOULT. I cannot be bated one doit of a thousand pieces.²

PAND. Well, follow me, my masters; you shall have your money presently. Wife, take her in; in-

* *Come, other sorts offend as well as we.*] From her husband's answer, I suspect the poet wrote—*Other trades, &c.* MALONE.

Malone suspects that we should read—*other trades*, but that is unnecessary; the word *sorts* has the same sense, and means *professions or conditions of life*. So, Macbeth says,

“ I have won

“ Golden opinion of all *sorts* of people.” M. MASON.

⁹ — *I have gone thorough* —] i. e. I have bid a high price for her, gone far in my attempt to purchase her. STEEVENS.

² *I cannot be bated one doit of a thousand pieces.*] This speech should seem to suit the *Pirate*. However, it may belong to *Boulton*.—*I cannot get them to bate me one doit of a thousand pieces.*

MALONE.

struck her what she has to do, that she may not be raw in her entertainment.³

[*Exeunt Pander and Pirates.*

BAWD. Boulton, take you the marks of her; the colour of her hair, complexion, height, age,⁴ with warrant of her virginity; and cry, *He that will give most, shall have her first.*⁵ Such a maidenhead were no cheap thing, if men were as they have been. Get this done as I command you.

BOULT. Performance shall follow. [*Exit BOULT.*

MAR. Alack, that Leonine was so slack, so slow! (He should have struck, not spoke;) or that these pirates,

(Not enough barbarous,) had not overboard
Thrown me, to seek my mother!⁶

³ — that she may not be raw in her entertainment.] Unripe, unskilful. So, in *Hamlet*: "and yet but raw neither, in respect of his quick sail."

⁴ — age,] So, the quarto, 1619. The first copy has—her age. MALONE.

⁵ — and cry, He that will give most, shall have her first.] The prices of first and secondary prostitution are exactly settled in the old prose romance already quoted: "Go thou and make a crye through the cyte that of all men that shall enhabyte with her carnally, the fyrst shall gyve me a pounce of golde, and after that echone a penny of golde." STEEVENS.

⁶ — or that these pirates

(Not enough barbarous,) had not over-board

Thrown me, to seek my mother!] Old copy:

(Not enough barbarous,) had not o'erboard thrown me,
For to seek &c. STEEVENS.

I suspect the second *not* was inadvertently repeated by the compositor. Marina, I think, means to say, Alas, how unlucky it was, that Leonine was so slack in his office; or, he having omitted to kill me, how fortunate would it have been for me, if those pirates had thrown me into the sea to seek my mother. MALONE.

We should recur to the old copies, and read,

"Not enough barbarous, had *not* overboard," &c.

which is clearly right; — for Marina is not expressing what she wished that Leonine and the Pirates had done, but repining at

BAWD. Why lament you, pretty one?

MAR. That I am pretty.

BAWD. Come, the gods have done their part in you.

MAR. I accuse them not.

BAWD. You are lit into my hands, where you are like to live.⁶

MAR. The more my fault,
To 'scape his hands, where I was like to die.

BAWD. Ay, and you shall live in pleasure.

MAR. No.

BAWD. Yes, indeed, shall you, and taste gentlemen of all fashions. You shall fare well; you shall have the difference of all complexions. What! do you stop your ears?

MAR. Are you a woman?

BAWD. What would you have me be, an I be not a woman?

MAR. An honest woman, or not a woman.

BAWD. Marry, whip thee, gossling: I think I shall have something to do with you. Come, you are a young foolish sapling, and must be bowed as I would have you.

what they had omitted to do. She laments that Leonine had *not* struck, instead of speaking, and that the Pirates had *not* thrown her overboard. M. MASON.

The original reading may stand, though with some harshness of construction. Alas, how unfortunate it was, that Leonine was so merciful to me, or that these pirates *had not* thrown me into the sea to seek my mother.

If the second *not* was intended by the author, he should rather have written—*did not o'er-board throw me, &c.* MALONE.

⁶ *You are lit into my hands, where you are like to live.*] So, in *Antony and Cleopatra*:

“ — Be of good cheer;

“ You have fallen into a princely hand; fear nothing.”

MALONE.

MAR. The gods defend me!

BAWD. If it please the gods to defend you by men, then men must comfort you, men must feed you, men must stir you up. — Boult's 'return'd.

Enter BOULT.

Now, sir, hast thou cry'd her through the market?

BOULT. I have cry'd her almost to the number of her hairs; I have drawn her picture with my voice!⁷

BAWD. And I pr'ythee tell me, how dost thou find the inclination of the people, especially of the younger sort?

BOULT. 'Faith, they listen'd to me, as they would have hearken'd to their father's testament. There was a Spaniard's mouth so water'd, that he went⁸ to bed to her very description.

BAWD. We shall have him here to-morrow with his best ruff on.

⁷ *Now, sir, hast thou cry'd her through the market?*

—— *I have drawn her picture with my voice.*] So, in *The Wife for a Month*, Evanthe says,

“ I'd rather thou had'st deliver'd me to pirates,
“ Betray'd me to incurable diseases,
“ Hung up her picture in a market-place,
“ And sold her to vile bawds!”

And we are told in a note on this passage, that it was formerly the custom at Naples to hang up the pictures of celebrated courtezans in the publick parts of the town, to serve as directions where they lived. Had not Fletcher the story of Marina in his mind, when he wrote the above lines? M. MASON.

The Wife for a Month was one of Fletcher's latest plays. It was exhibited in May, 1624. MALONE.

⁸ —— *a Spaniard's mouth so water'd, that he went &c.*] Thus the quarto, 1619. The first copy reads, — *a Spaniard's mouth water'd, and he went &c.* MALONE.

BOULT. To night, to-night. But, mistress, do you know the French knight that cowers i'the hams?¹

BAWD. Who? monsieur Veroles?

BOULT. Ay; he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow.²

BAWD. Well, well; as for him, he brought his disease hither: here he does but repair it.³ I know, he will come in our shadow, to scatter his crowns in the sun.⁴

¹ ——— *that cowers i'the hams?*] To cower is to sink by bending the hams. So, in *King Henry VI*:

“ The splitting rocks cower'd in the sinking sands. ”

Again, in *Gammer Gurton's Needle*:

“ They cower so o'er the coles, their eies be blear'd with smoke. ” STEEVENS.

² ——— *he offered to cut a caper at the proclamation; but he made a groan at it, and swore he would see her to-morrow.*] If there were no other proof of Shakspeare's hand in this piece, this admirable stroke of humour would furnish decisive evidence of it.

MALONE.

³ ——— *here he does but repair it.*] To repair here means to renovate. So, in *Cymbeline*:

“ O, disloyal thing! ”

“ That should'st repair my youth, — ”

Again, in *All's well that ends well*:

“ ——— It much repairs me ”

“ To talk of your good father. ” MALONE.

⁴ ——— *to scatter his crowns in the sun.*] There is here perhaps some allusion to the *lucres venerea*, though the words *French crowns* in their literal acceptation were certainly also in Boulton's thoughts. It occurs frequently in our author's plays. So, in *Measure for Measure*:

“ Lucio. A French crown more. ”

“ Gent. Thou art always figuring diseases in me. ”

MALONE.

I see no allusion in this passage to the French disease, but merely to French crowns in a literal sense, the common coin of that country.

BOULT. Well, if we had of every nation a traveller, we should lodge them with this sign.⁵

BAWD. Pray you, come hither awhile. You have fortunes coming upon you. Mark me; you must seem to do that fearfully, which you commit willingly; to despise profit, where you have most gain. To weep that you live as you do, makes pity in your lovers: Seldom, but that pity begets you a good opinion, and that opinion a mere profit.⁶

Boult had said before, that he had proclaimed the beauty of Marina, and drawn her picture with his voice. He says, in the next speech, that with such a sign as Marina, they should draw every traveller to their house, considering Marina, or rather the picture he had drawn of her, as the sign to distinguish the house, which the bawd on account of her beauty calls the sun: and the meaning of the passage is merely this: — “that the French knight will seek the shade or shelter of their house, to scatter his money there.” — But if we make a slight alteration in this passage, and read “on our shadow,” instead of “in our shadow,” it will then be capable of another interpretation. *On our shadow* may mean, *on our representation or description of Marina*; and the *sun* may mean the *real sign* of the house. For there is a passage in *The Custom of the Country*, which gives reason to imagine that the sun was, in former times, the usual sign of a brothel.

When Sulpitia asks, “What is become of the Dane?” Jacques replies, “What! goldy-locks! he lies at the *sign of the sun* to be new-breeched.” M. MASON.

Mr. M. Mason’s note is too ingenious to be omitted; and yet, where humour is forced, (as in the present instance,) it is frequently obscure, and especially when vitiated by the slightest typographical error or omission. All we can with certainty infer from the passage before us is, that an opposition between *sun* and *shadow*, was designed. STEEVENS.

⁵ — *we should lodge them with this sign.*] If a traveller from every part of the globe were to assemble in Mitylene, they would all resort to this house, while we had such a sign to it as this virgin. This, I think, is the meaning. A similar eulogy is pronounced on Imogen in *Cymbeline*: “She’s a good *sign*, but I have seen small reflection of her wit.” Perhaps there is some allusion to the constellation *Virgo*. MALONE.

⁶ — *a mere profit.*] i. e. an absolute, a certain profit. So, in *Hamlet*:

MAR. I understand you not.

BOULT. O, take her home, mistress, take her home: these blushes of her's must be quench'd with some present practice.

BAWD. Thou say'st true, i'faith, so they must: for your bride goes to that with shame, which is her way to go with warrant.⁶

BOULT. 'Faith some do, and some do not. But, mistress, if I have bargain'd for the joint, ——

BAWD. Thou may'st cut a morsel off the spit.

BOULT. I may so.

BAWD. Who should deny it? Come, young one, I like the manner of your garments well.

BOULT. Ay, by my faith, they shall not be changed yet.

BAWD. Boulton, spend thou that in the town: report what a sojourner we have; you'll lose nothing by custom. When nature fram'd this piece, she meant thee a good turn;⁷ therefore say what a paragon she is, and thou hast the harvest out of thine own report.⁸

“ —— things rank and gross in nature
“ Possess it merely.”

Again, in *The Merchant of Venice* :—

“ Engag'd my friend to his mere enemy.” MALONE.

⁶ —— for your bride goes to that with shame, which is her way to go with warrant.] You say true; for even a bride, who has the sanction of the law to warrant her proceeding, will not surrender her person without some constraint. Which is her way to go with warrant, means only — to which she is entitled to go. MALONE.

⁷ When nature fram'd this piece, she meant thee a good turn;] A similar sentiment occurs in *King Lear* :

“ That eyeless head of thine was first fram'd flesh,
“ To raise my fortunes.” STEEVENS.

⁸ —— and thou hast the harvest out of thine own report.] So, in *Much Ado about Nothing* :

“ Frame the season for your own harvest.” STEEVENS.

BOULT. I warrant you, mistress, thunder shall not so awake the beds of eels,⁹ as my giving out her beauty stir up the lewdly-inclined. I'll bring home some to-night.

BAWD. Come your ways; follow me.

MAR. If fires be hot, knives sharp, or waters deep,²

Untied I still my virgin knot will keep.³

Diana, aid my purpose!

BAWD. What have we to do with Diana? Pray you, will you go with us? [*Exeunt.*

⁹ ——— *thunder shall not so awake the beds of eels,*] Thunder is not supposed to have an effect on fish in general, but on eels only, which are roused by it from the mud, and are therefore more easily taken. So, in Marston's *Satires*:

" They are nought but celes, that never will appeare,

" Till that tempestuous winds, or thunder, teare

" Their slimy beds." L. II. Sat. vii. v. 204. WHALLEY.

² *If fires be hot, knives sharp, or waters deep,*] So, in *Antony and Cleopatra*:

" ——— if knife, drugs, serpents, have

" Edge, sting, or operation, I am safe." STEEVENS.

Again, more appositely, in *Othello*:

" ——— If there be cords, or knives,

" Poison, or fire, or suffocating streams,

" I'll not endure it." MALONE.

³ *Untied I still my virgin knot will keep.*] We have the same classical allusion in *The Tempest*:

" If thou dost break her virgin-knot," &c. MALONE.

S C E N E IV.

Tharfus. *A Room in Cleon's House.*

Enter CLEON and DIONYZA.

DION. Why, are you foolish? Can it be undone?³

CLE. O Dionyza, such a piece of slaughter
The sun and moon ne'er look'd upon!

DION. I think
You'll turn a child again.

CLE. Were I chief lord of all this spacious world,
I'd give it to undo the deed.⁴ O lady,
Much less in blood than virtue, yet a princess
To equal any single crown o'the earth,
I'the justice of compare! O villain Leonine,
Whom thou hast poison'd too!
If thou hadst drunk to him, it had been a kindness
Becoming well thy feat:⁵ what canst thou say,

³ ——— *Can it be undone?*] Thus, Lady Macbeth:

" ——— what's done, is done." STEEVENS.

⁴ ——— *to undo the deed.*] So, in *Macbeth*:

"Wake Duncan with this knocking: — *Ay, would thou could'st!*"

In *Pericles*, as in *Macbeth*, the wife is more criminal than the husband, whose repentance follows immediately on the murder.

Thus also in Twine's translation: "But Strangulio himself consented not to this treason, but so soon as he heard of the foul mischaunce, being as it were all amort, and amazed with heaviness &c. ——— and therewithal he looked towards his wife, saying, Thou wicked woman" &c. STEEVENS.

⁵ *If thou hadst drunk to him, it had been a kindness
Becoming well the feat:*] Old copy — *face*: which, if this reading be genuine, must mean — hadst thou poisoned thyself by

When noble Pericles shall demand his child?⁶

DION. That she is dead. Nurses are not the fates,

To foster it, nor ever to preserve.⁷

She died by night;⁸ I'll say so. Who can cross it?⁹

pledging him, it would have been an action well becoming thee. For the sake of a more obvious meaning, however, I read, with Mr. M. Mason, *feat* instead of *face*. STEEVENS.

Feat, i. e. of a piece with the rest of thy exploit. So, in *The Two Noble Kinsmen*, Palamon says:

"Cozener Arcite, give me language such

"As thou hast shewed me *feat*." M. MASON.

⁶ ——— what canst thou say,

When noble Pericles shall demand his child?] So, in the ancient romance already quoted: "—— tell me now what rekenynge we shall gyve hym of his doughter," &c.

Again, in Twine's translation: "Thou reportedst that Prince Appollonius was dead; and loe now where he is come to require his daughter. What shall we now doe or say to him."

STEEVENS.

So also, in the *Gesta Romanorum*: "Quem [Apollonium] cum vidisset Strangulio, perrexit rabido cursu, dixitque uxori suæ Dionisidi — Dixisti Apollonium naufragum esse mortuum. Ecce, venit ad repetendam filiam. Ecce, quid dicturi sumus pro filiâ?"

MALONE.

⁷ ——— *Nurses are not the fates,*

To foster it, nor ever to preserve.] So King John, on receiving the account of Arthur's death:

"We cannot hold mortality's strong hand: —

"Why do you bend such solemn brows on me?

"Think you I bear *the shears of destiny*?

"Have I commandment on the pulse of life?" MALONE.

⁸ *She died by night;*] Old copy — *at night*. I suppose Dionyza means to say that she died *by night*; was found dead in the morning. The words are from Gower:

"She saith, that Thaisa *sodeynly*

"*By night* is dead." STEEVENS.

⁹ ——— *I'll say so. Who can cross it?*] So, in *Macbeth*:

"*Macb.* — Will it not be receiv'd,

"When we have mark'd with blood those sleepy two

"Of his own chamber, and us'd their very daggers,

"That they have done't!

Unless you play the impious innocent,²
 And for an honest attribute, cry out,
She died by foul play.

CLE. O, go to. Well, well,
 Of all the faults beneath the heavens, the gods
 Do like this worst.

DION. Be one of those, that think
 The petty wrens of Tharsus will fly hence,³
 And open this to Pericles. I do shame
 To think of what a noble strain you are,
 And of how cow'd a spirit.⁴

"Lady M. *Who dares receive it other,*
As we shall make our grief and clamour roar
Upon his death?" MALONE.

² *Unless you play the impious innocent.*] The folios and the modern editions have omitted the word *impious*, which is necessary to the metre, and is found in the first quarto. — She calls him, an *impious* simpleton, because such a discovery would touch the life of one of his own family, his wife.

An *innocent* was formerly a common appellation for an idiot. See Mr. Whalley's note in Vol. IX. p. 147, n. 8. MALONE.

Notwithstanding Malone's ingenious explanation, I should wish to read—the *pious* innocent, instead of *impious*. M. MASON.

³ *The petty wrens of Tharsus will fly hence.*] Thus the quarto, 1609; that of 1619 reads—*pretty*. STEEVENS.

⁴ ——— *I do shame*

To think of what a noble strain you are,

And of how cow'd a spirit.] Old copy—*coward*.

I read (for the sake of metre)—*of how cow'd a spirit*. So, in *Macbeth*:

"For it hath *cow'd* my better part of man." STEEVENS.

Lady Macbeth urges the same argument to persuade her husband to commit the murder of Duncan, that Dionyza here uses to induce Cleon to conceal that of Marina:

"——— art thou *afraid*

"To be the same in thine own act and valour,

"As thou art in desire? Would'st thou have that

"Which thou esteem'st the ornament of life,

CLE. To such proceeding
Who ever but his approbation added,
Though not his pre-consent,⁵ he did not flow
From honourable courses.

DION. Be it so then:
Yet none does know, but you, how she came dead,
Nor none can know, Leonine being gone.
She did disdain my child,⁶ and stood between
Her and her fortunes: None would look on her,
But cast their gazes on Marina's face;

" And live a coward in thine own esteem?

" Letting I dare not wait upon I would,

" Like the poor cat i'the adage?"

Again, after the murder, she exclaims;

" My hands are of your colour, but I shame

" To wear a heart so white." MALONE.

⁵ *Though not his pre-consent,*] The first quarto reads—*prince* consent. The second quarto, which has been followed by the modern editions, has—*whole* consent. In the second edition, the editor or printer seems to have corrected what was apparently erroneous in the first, by substituting something that would afford sense, without paying any regard to the corrupted reading, which often leads to the discovery of the true. For the emendation inserted in the text the reader is indebted to Mr. Steevens. A passage in *King John* bears no very distant resemblance to the present:

" — If thou didst but consent

" To this most cruel act, do but despair,

" And, if thou wantst a cord, the smallest thread

" That ever spider twisted from her womb

" Will serve to strangle thee." MALONE.

⁶ *She did disdain my child,*] Thus the old copy, but I think erroneously. Marina was not of a *disdainful* temper. Her excellence indeed *disgraced* the meaner qualities of her companion, i. e. in the language of Shakspeare, *disstained* them. Thus, Adriana, in *The Comedy of Errors*, says—" I live *disstained*;" and, in *Tarquin and Lucrece*, we meet with the same verb again:

" Were Tarquin night (as he is but night's child)

" The silver-shining queen he would *disstain*;—."

The verb—to *stain* is frequently used by our author in the sense of—to *disgrace*. See Vol. XVIII, p. 301, n. 8. STEEVENS.

Whilst ours was blurted at,⁷ and held a malkin,
 Not worth the time of day.⁸ It pierc'd me thorough;
 And though you call my course unnatural,⁹
 You not your child well loving, yet I find,
 It greets me, as an enterprize of kindness,
 Perform'd to your sole daughter.²

⁷ *Whilst ours was blurted at,*] Thus the quarto, 1609. All the subsequent copies have—*blurred at*.

This contemptuous expression frequently occurs in our ancient dramas. So, in *King Edward III.* 1596:

“ This day hath set derision on the French,
 “ And all the world will blurt and scorn at us.”

MALONE.

*She did disdain my child, and stood between
 Her and her fortunes: None would look on her,
 But cast their gazes on Marina's face;*

Whilst ours was blurted at,] The usurping Duke in *As you like it*, gives the same reasons for his cruelty to Rosalind:

“ ——— she robs thee of thy name;
 “ And thou wilt show more bright, and seem more vir-
 tuous,
 “ When she is gone.”

The same cause for Dionyza's hatred to Marina, is also alledged in Twine's translation: “ The people beholding the beautie and comlineffe of Tharsia said: Happy is the father that hath Tharsia to his daughter; but her companion that goeth with her is foule and evil favoured. When Dionisiades heard Tharsia commended, and her owne daughter Philomacia so dispraised, she returned home wonderful wrath,” &c. STEEVENS.

⁸ ——— a malkin,

Not worth the time of day.] A malkin is a coarse wench. A kitchen-malkin is mentioned in *Coriolanus*. *Not worth the time of day*, is, not worth a good day, or good morrow; undeserving the most common and usual salutation. STEEVENS.

See Vol. XVII. p. 275, n. 4. MALONE.

⁹ *And though you call my course unnatural,*] So, in *Julius Caesar*:

“ Our course will seem too bloody, Caius Cassius,
 “ To cut the head off, and then hack the limbs.”

MALONE.

² *It greets me, as an enterprize of kindness,
 Perform'd to your sole daughter.*] Perhaps it greets me, may

CLE.

Heavens forgive it!

DION. And as for Pericles,
What should he say? We wept after her hearse,
And even yet we mourn: her monument
Is almost finish'd, and her epitaphs
In glittering golden characters express
A general praise to her, and care in us
At whose expence 'tis done.

CLE.

Thou art like the harpy,
Which, to betray, doth wear an angel's face,
Seize with an eagle's talons.³

mean, *it pleases me*; *c'est à mon gré*. If *greet* be used in its ordinary sense of *saluting* or *meeting with congratulation*, it is surely a very harsh phrase. There is however a passage in *King Henry VIII.* which seems to support the reading of the text in its ordinary signification:

" — 'Would I had no being,
" If this *salute* my blood a jot." MALONE.

³ *Thou art &c.*] Old copy:

*Thou art like the harpy,
Which, to betray, dost, with thine angel's face,
Seize with thine eagle's talons.* STEEVENS.

There is an awkwardness of construction in this passage, that leads me to think it corrupt. The sense designed seems to have been—*Thou resemblest in thy conduct the harpy, which allures with the face of an angel, that it may seize with the talons of an eagle.*—Might we read:

*Thou art like the harpy,
Which, to betray, dost wear thine angel's face;
Seize with thine eagle's talons.*

Which is here, as in many other places, for *who*.

In *King Henry VIII.* we meet with a similar allusion:

" Ye have *angels' faces*, but Heaven knows your *hearts*."

Again, in *Romeo and Juliet*:

" O serpent heart, hid with a flow'ring face!"

Again, in *King John*:

" Rash, inconsiderate, fiery voluntaries,
" With ladies' faces, and fierce dragons' spleens." MALONE.

I have adopted part of Mr. Malone's emendation, changing only a syllable or two, that the passage might at least present some meaning to the reader. STEEVENS.

DION. You are like one, that superstitiously
Doth swear to the gods, that winter kills the flies;⁴
But yet I know you'll do as I advise. [Exeunt.]

Enter GOWER, before the Monument of MARINA at
Tharfus.

Gow. Thus time we waste, and longest leagues
make short;
Sail seas in cockles,⁵ have, and wish but for't;
Making, (to take your imagination,)
From bourn to bourn,⁶ region to region.

⁴ *Doth swear to the gods, that winter kills the flies;*] You resemble him who is angry with heaven, because it does not control the common course of nature. Marina, like the flies in winter, was fated to perish, yet you lament and wonder at her death, as an extraordinary occurrence. MALONE.

I doubt whether Malone's explanation be right; the words *swear to the gods*, can hardly imply, *to be angry with heaven*, though to swear at the gods might: But if this conjecture be right, we must read *superciliously*, instead of *superstitiously*; for to arraign the conduct of heaven is the very reverse of superstition.—Perhaps the meaning may be—"You are one of those who superstitiously appeal to the gods on every trifling and natural event." But whatever may be the meaning, *swear to the gods*, is a very awkward expression.

A passage somewhat similar occurs in *The Fair Maid of the Inn*, where Alberto says:

"Here we study
"The kitchen arts, to sharpen appetite,
"Dull'd with abundance; and *dispute with heaven*,
"If that the least puff of the rough north wind
"Blast our vine's burden." M. MASON.

⁵ *Sail seas in cockles,*] We are told by Reginald Scott, in his *Discovery of Witchcraft*, 1584, that "it was believed that witches could sail in an egg shell, a cockle, or muscle shell, through and under tempestuous seas."—This popular idea was probably in our author's thoughts. MALONE.

See Vol. X. p. 343, n. 7. STEEVENS.

⁶ Making, (*to take your imagination,*)

From bourn to bourn,] Making, if that be the true reading,

By you being pardon'd, we commit no crime
To use one language, in each several clime,
Where our scenes seem to live. I do beseech you,
To learn of me, who stand i'the gaps to teach you
The stages of our story.⁷ Pericles
Is now again thwarting the wayward seas,⁸

must be understood to mean—*proceeding in course*, from bourn to bourn, &c.—It is still said at sea—the *ship* makes *much way*. I suspect, however, that the passage is corrupt. All the copies have—*our* imagination, which is clearly wrong. Perhaps the author wrote—to *task* your imagination. MALONE.

Making, (*to take your imagination*,)

From bourn to bourn, &c.] Making is most certainly the true reading. So, in p. 116:

Making &c. is travelling (with the hope of engaging your attention) from one division or boundary of the world to another; i. e. we hope to interest you by the variety of our scene, and the different countries through which we pursue our story.—We still use a phrase exactly corresponding with—*take your imagination*; i. e. “To take one’s fancy.” STEEVENS.

⁷ ——— who stand i'the gaps to teach you

The stages of our story. &c.] So, in the chorus to *The Winter’s Tale*:

“ ——— I slide

“ O’er sixteen years, and leave the growth untry’d

“ Of that wide gap.”

The earliest quarto reads—*with gaps*; that in 1619—in gaps. The reading that I have substituted, is nearer that of the old copy. MALONE.

To learn of me who stand with gaps —] I should rather read:—*i’the gaps*. So, in *Antony and Cleopatra*:

“ That I may sleep out this great gap of time

“ My Antony’s away.”

I would likewise transpose and correct the following lines thus:

“ ——— I to beseech ye

“ To learn of me, who stand i’the gaps to teach you

“ The stages of our story. Pericles

“ Is now again thwarting the wayward seas,

“ Attended on by many a lord and knight,

“ To see his daughter, all his life’s delight.

“ Old Escanes, whom Helicanus late

“ Advanc’d in time to great and high estate,

Like motes and shadows see them move a-
while;³

Your ears unto your eyes I'll reconcile.

but they are surely corrupt. I read—think *his* pilot thought; suppose that your imagination is his pilot. So, in *King Henry V*:

“ ——— ’Tis your *thoughts*, that now must deck our kings,

“ *Carry them here and there; jumping o’er times.*”

Again, *ibidem*:

“ Heave him away *upon your winged thoughts*

“ *Athwart the seas.*”

In the next line the versification is defective by one word being printed instead of two. By reading *grow on* instead of *groan*, the sense and metre are both restored. So, in *A Midsummer Night’s Dream* (fol. 1623): “ ——— and so *grow on* to a point.” See Vol. VII. p. 22, n. 3. We might read *go on*; but the other appears to be more likely to have been the author’s word. MALONE.

I cannot approve of Malone’s amendment, but adhere to the old copies, with this difference only, that I join the words *thought* and *pilot* with a hyphen, and read:

————— *think this pilot-thought; ———.*

That is, “ Keep this leading circumstance in your mind, which will serve as a pilot to you, and guide you through the rest of the story, in such a manner, that your imagination will keep pace with the king’s progress.” M. MASON.

The plainer meaning seems to be—Think that his pilot had the celerity of thought, so shall your thought keep pace with his operations. STEEVENS.

————— *who first is gone.*] Who has left Tharsus before her father’s arrival there. MALONE.

³ Like motes and shadows see them move awhile;] So, in *Macbeth*:

“ Come like shadows, so depart.” STEEVENS.

Dumb show.

Enter at one door, PERICLES with his train; CLEON, and DIONYZA at the other. CLEON shows PERICLES the tomb of MARINA; whereat PERICLES makes lamentation, puts on sackcloth, and in a mighty passion departs. Then CLEON and DIONYZA retire.

Gow. See how belief may suffer by foul show!
 This borrow'd passion stands for true old woe;²
 And Pericles, in sorrow all devour'd,
 With sighs shot through, and biggest tears
 o'erflow'r'd,
 Leaves Tharsus, and again embarks. He swears
 Never to wash his face, nor cut his hairs;
 He puts on sackcloth, and to sea. He bears
 A tempest, which his mortal vessel tears,³
 And yet he rides it out. Now please you wit⁴
 The epitaph is for Marina writ

² — — *for true old woe;*] So, in *King Henry V*:

“ ——— Sit and see,

“ Minding *true* things by what their *mockeries* be.” MALONE.

—— *for true old woe:*] i. e. for such tears as were shed when, the world being in its infancy, dissimulation was unknown. All poetical writers are willing to persuade themselves that sincerity expired with the first ages. Perhaps, however, we ought to read — true told woe. STEEVENS.

³ *A tempest, which his mortal vessel tears,*] So, in *K. Richard III*:

“ O, then began the *tempest* to my soul!”

What is here called his *mortal vessel*, (i. e. his body,) is styled by Cleopatra her *mortal house*. STEEVENS.

⁴ — — *Now please you wit* —] Now be pleased to know. So, in Gower:

“ In whiche the lorde to him writte

“ That he would understonde and witte,——.”

The editor of the second quarto (which has been copied by all the other editions) probably not understanding the passage, altered it thus:

“ ——— Now take we our way

“ To the epitaph for Marina writ by *Dionysia*. MALONE.

By wicked Dionyza.

[*Reads the inscription on Marina's monument.*
The fairest, sweet'st, and best,⁵ lies here,
Who wither'd in her spring of year.
She was of Tyrus, the king's daughter,
On whom foul death hath made this slaughter;
Marina was she call'd;⁶ and at her birth,
Thetis, being proud, swallow'd some part o'the
earth:⁷

⁵ — [sweet'st, and best,] *Sweetest* is here used as a monosyllable. So *highest*, in *The Tempest*: "*Highest* queen of state." &c. MALONE.

We might more elegantly read, omitting the conjunction—*and*, —
The fairest, sweetest, best, lies here —. STEEVENS.

⁶ *Marina was she call'd; &c.*] It might have been expected that this epitaph, which sets out in four-foot verse, would have confined itself to that measure; but instead of preserving such uniformity, throughout the last six lines it deviates into heroicks, which, perhaps, were never meant by its author. Let us remove a few syllables, and try whether any thing is lost by their omission:

" Marina call'd; and at her birth
 " Proud Thetis swallow'd part o'the earth:
 " The earth, fearing to be o'erflow'd,
 " Hath Thetis' birth on heaven bestow'd:
 " Wherefore she swears she'll never flint
 " Make battery upon shores of flint."

The image suggested by—"Thetis swallowed" &c. reminds us of Brabantio's speech to the senate, in the first Act of *Othello*:

" — my particular grief
 " Is of so floodgate and o'erbearing nature,
 " That it engulfs and swallows other sorrows." STEEVENS.

⁷ *Thetis, being proud, swallow'd some part o'the earth:*] The modern editions by a strange blunder, read,—*That is*, being proud, &c.

I formerly thought that by the words—*some part of the earth* was meant *Thaisa*, the mother of Marina. So Romeo calls his beloved Juliet, when he supposes her dead, *the dearest morsel of the earth*. But I am now convinced that I was mistaken. MALONE.

The inscription alludes to the violent storm which accompanied the birth of Marina, at which time the sea, proudly o'er swelling its bounds, swallowed, as is usual in such hurricanes, some part of the earth. The poet ascribes the swelling of the sea to the pride which Thetis felt at the birth of Marina in her element; and supposes that the

*Therefore the earth, fearing to be o'erflow'd,
Hath Thetis' birth-child on the heavens bestow'd:
Wherefore she does, (and swears she'll never stint,)*
Make raging battery upon shores of flint.
No visor does become black villainy,
So well as soft and tender flattery.
Let Pericles believe his daughter's dead,
And bear his courses to be ordered
By lady fortune; while our scenes display⁹
His daughter's woe and heavy well-a day,*

earth, being afraid to be overflowed, bestowed this birth-child of Thetis on the heavens; and that Thetis, in revenge, makes raging battery against the shores. The line, *Therefore the earth fearing to be o'erflow'd*, proves beyond doubt that the words, *some part of the earth*, in the line preceding, cannot mean the *body* of Thaisa, but a *portion* of the continent. M. MASON.

Our poet has many allusions in his works to the depredations made by the sea on the land. So, in his 64th Sonnet:

"When I have seen the hungry ocean gain
"Advantage on the kingdom of the shore,
"And the firm foil win of the watry main,
"Increasing store with loss, and loss with store;—." &c.

We have, I think, a similar description in *King Lear* and *King Henry IV. P. II.* MALONE.

* — (and swears she'll never stint,)] She'll never cease. So, in *Romeo and Juliet*:

"It stinted, and said, ay." MALONE.

° — while our scenes display —] The old copies have —
— while our steare must play.

We might read—our *stage*—or rather, our *scene* (which was formerly spelt *sceane*). So, in *As you like it*:

"This wide and universal theatre,
"Presents more woful pageants than the *scene*
"Wherein we play."

Again, in *The Winter's Tale*:

" ————— as if
"The *scene* you play, were mine."

It should be remembered, that *scene* was formerly spelt *sceane*; so there is only a change of two letters, which in the writing of the early part of the last century were easily confounded. MALONE.

I read as in the text. So, in *King Henry VIII*:

" — — and display'd the effects
"Of disposition gentle." STREVENSON,

In her unholy service. Patience then,
And think you now are all in Mitylen. [*Exit.*]

S C E N E V.

Mitylene. *A Street before the Brothel.*

Enter, from the Brothel, two Gentlemen.

1. GENT. Did you ever hear the like?

2. GENT. No, nor never shall do in such a place
as this, she being once gone.

1. GENT. But to have divinity preach'd there!
did you ever dream of such a thing?

2. GENT. No, no. Come, I am for no more
bawdy-houses: Shall we go hear the vestals sing?

1. GENT. I'll do any thing now that is virtuous;
but I am out of the road of rutting, for ever.

[*Exeunt.*]

S C E N E VI.

The same. A Room in the Brothel.

Enter Pander, Bawd, and BOULT.

PAND. Well, I had rather than twice the worth
of her, she had ne'er come here.

BAWD. Fie, fie upon her; she is able to freeze
the god Priapus,² and undo a whole generation.

² —— *Priapus,*] The present mention of this deity was perhaps
suggested by the following passage in Twine's translation: "Then
the bawde brought her into a certaine chappell where stood the
idoll of *Priapus* made of gold," &c. STEEVENS.

We must either get her ravish'd, or be rid of her. When she should do for clients her fitment, and do me the kindness of our profession, she has me her quirks, her reasons, her master-reasons, her prayers, her knees; that she would make a puritan of the devil, if he should cheapen a kiss of her.

BOULT. 'Faith, I must ravish her, or she'll dis-furnish us of all our cavaliers, and make all our swearers priests.

PAND. Now, the pox upon her green-sickness for me!

BAWD. 'Faith, there's no way to be rid on't, but by the way to the pox. Here comes the lord Lysimachus, disguis'd.²

BOULT. We should have both lord and lown, if the peevish baggage would but give way to customers.

Enter LYSIMACHUS.

Lys. How now? How a dozen of virginities?³

² *Here comes the Lord Lysimachus, disguis'd.*] So, in the ancient prose romance already quoted:—"Than anone as Anthygoras prynee of the cyte it wyfte, went and he *disguysed* hymselfe, and went to the bordell whereas Tarcy was" &c. STEEVENS.

So also, in the *Gesta Romanorum*: "Cum lenone antecedente & tuba, tertia die cum symphonia ducitur [Tharsia] ad lupanar. Sed *Athenagoras princeps* primus ingreditur *velato corpore*. Tharsia autem videns eum projecit se ad pedes ejus, & ait," &c. No mention is made in the *Confessio Amantis* of this interview between Athenagoras (the Lysimachus of our play) and the daughter of Appollinus. So that Shakspeare must have taken this circumstance either from *King Appolyn of Thyre*, or some other translation of the *Gesta Romanorum*. MALONE.

The same circumstances are also found in Twine's translation,

STEEVENS.

³ *How now? How a dozen of virginities?*] For what piece may a dozen of virginities be had? So, in *King Henry IV. Part II*:

"How a score of ewes now?" MALONE.

BAWD. Now, the gods to-blefs your honour!⁴

BOULT. I am glad to fee your honour in good health.

Lys. You may fo; 'tis the better for you that your reforters ftand upon found legs. How now, wholefome iniquity?⁵ Have you that a man may deal withal, and defy the furgeon?

BAWD. We have here one, fir, if fhe would—— but there never came her like in Mitylene.

Lys. If fhe'd do the deeds of darknefs, thou would'ft fay.

BAWD. Your honour knows what 'tis to fay, well enough.

Lys. Well; call forth, call forth.

BOULT. For flefh and blood, fir, white and red, you fhall fee a rofe; and fhe were a rofe indeed, if fhe had but——

Lys. What, pr'ythee?

BOULT. O, fir, I can be modeft.

Lys. That dignifies the renown of a bawd, no lefs than it gives a good report to a number to be chafte.⁶

⁴ *Now, the gods to-blefs your honour!]* This ufe of *to* in compofition with verbs (as Mr. Tyrwhitt remarks) is very common in Gower and Chaucer. See Vol. V. p. 165, n. 5. STEEVENS.

⁵ —— *wholefome iniquity?]* Thus the quarto, 1609. The fecond quarto and the modern editions read—*impunity*. MALONE.

⁶ *That dignifies the renown of a bawd, no lefs than it gives a good report to a number to be chafte.]* This is the reading of the quarto, 1619. The firft quarto has—*That dignities &c.* Perhaps the poet wrote—*That dignity is the renown &c.* The word *number* is, I believe, a mifprint; but I know not how to rectify it.

MALONE.

The intended meaning of the paffage fhould feem to be this:
“The mask of modefty is no lefs fuccefffully worn by procureffes than by wantons. It palliates groffnefs of profefion in the former,

Enter MARINA.

BAWD. Here comes that which grows to the stalk ;—never pluck'd yet, I can assure you. Is she not a fair creature ?

LYS. 'Faith, she would serve after a long voyage at sea. Well, there's for you ;—leave us.

BAWD. I beseech your honour, give me leave : a word, and I'll have done presently.

LYS. I beseech you, do.

BAWD. First, I would have you note, this is an honourable man.

[To MARINA, whom she takes aside.

MAR. I desire to find him so, that I may worthily note him.

BAWD. Next, he's the governor of this country, and a man whom I am bound to.

MAR. If he govern the country, you are bound to him indeed ; but how honourable he is in that, I know not.

BAWD. 'Pray you, without any more virginal fencing,⁷ will you use him kindly ? He will line your apron with gold.

MAR. What he will do graciously, I will thankfully receive.

while it exempts a multitude of the latter from suspicion of being what they are. 'Tis politick for each to assume the appearance of this quality, though neither of them in reality possess it."—I join with Mr. Malone, however, in supposing this sentence to be corrupt.

STEEVENS.

⁷ ——— *without any more virginal fencing,*] This uncommon adjective occurs again in *Coriolanus* :

" ——— the virginal palms of your daughters ———."

MALONE.

LYS. Have you done?

BAWD. My lord, she's not paced yet;^{*} you must take some pains to work her to your managing. Come, we will leave his honour and her together.

[*Exeunt Bawd, Pander, and BOWL*

LYS. Go thy ways.—Now, pretty one, how long have you been at this trade?

MAR. What trade, sir?

LYS. What I cannot name but I shall offend.^{*}

MAR. I cannot be offended with my trade. Please you to name it.

LYS. How long have you been of this profession?

MAR. Ever since I can remember.

LYS. Did you go to it so young? Were you a gamester at five, or at seven?³

^{*} *My lord, she's not paced yet;*] She has not yet learned her paces. MALONE.

⁹ *Come, we will leave his honour and her together.*] The first quarto adds—*Go thy ways.* These words, which denote both authority and impatience, I think, belong to Lysimachus. He had before expressed his desire to be left alone with Marina: “—Well there's for you:—leave us.” MALONE.

These words may signify only—*Go back again;* and might have been addressed by the Bawd to Marina, who had offered to quit the room with her. STEEVENS.

^a *What I cannot name but I shall offend.*] The old copies read:—*Why I cannot name &c.* MALONE.

I read—*What I cannot &c.* So, in *Measure for Measure*:

“*What but to speak of would offend again.*”

STEEVENS.

³ *Were you a gamester at five, or at seven?*] A gamester was formerly used to signify a wanton. So, in *All's well that ends well*:

“*She's impudent, my lord,*

“*And was a common gamester to the camp.*” MALONE.

MAR. Earlier too, fir, if now I be one.

Lys. Why, the house you dwell in, proclaims you to be a creature of sale.

MAR. Do you know this house to be a place of such resort, and will come into it? I hear say, you are of honourable parts, and are the governor of this place.

Lys. Why, hath your principal made known unto you who I am?

MAR. Who is my principal?

Lys. Why, your herb-woman; she that sets seeds and roots of shame and iniquity. O, you have heard something of my power, and so stand aloof⁴ for more serious wooing. But I protest to thee, pretty one, my authority shall not see thee, or else, look friendly upon thee. Come, bring me to some private place. Come, come.

MAR. If you were born to honour, show it now;⁵

Again, in *Troilus and Cressida*:

" — — — fluttish spoils of opportunity,

" And daughter of the game." STEEVENS.

⁴ — — — and so stand aloof —] Old copies—*aloft*. Corrected by Mr. Rowe. MALONE.

⁵ *If you were born to honour, show it now;]* In the *Gesta Romanorum*, Tharsia (the Marina of the present play) preserves her chastity by the recital of her story: "Miserere me propter Deum, & per Deum te adjuro, ne me violes. Resiste libidini tuæ, & audi casus infelicitatis meæ, & unde sim diligenter considera. Cui cum universos casus suos exposuisset, princeps confusus et pietate plenus, ait ei,—'Habeo & ego filiam tibi similem, de qua similes casus metuo.' Hæc dicens, dedit ei viginti aureos, dicens, ecce habes amplius pro virginitate quam impositus est. Dic advenientibus sicut mihi dixisti, & liberaberis."

The affecting circumstance which is here said to have struck the mind of Athenagoras, (the danger to which his own daughter was liable,) was probably omitted in the translation. It hardly, otherwise, would have escaped our author. MALONE.

If put upon you, make the judgement good
That thought you worthy of it.

Lys. How's this? how's this?—Some more;—
be sage.⁶

MAR. For me,
That am a maid, though most ungentle fortune
Hath plac'd me here within this loathsome stie,
Where, since I came, diseases have been sold
Dearer than physick, —O that the good gods
Would set me free from this unhallow'd place,
Though they did change me to the meanest bird
That flies i'the purer air!

Lys. I did not think
Thou could'st have spoke so well; ne'er dream'd
thou could'st.

Had I brought hither a corrupted mind,
Thy speech had alter'd it. Hold, here's gold for
thee:

Persever still in that clear way thou goest,⁷
And the gods strengthen thee!

MAR. The gods preserve you!

Lys. For me, be you thoughten
That I came with no ill intent; for to me

It is preserved in Twine's translation, as follows: "Be of good
cheere, Tharsia, for surely I rue thy case; and I myselfe have also a
daughter at home, to whome I doubt that the like chances may be-
fall," &c. STEEVENS.

⁶ ——— Some more;—be sage.] Lyfimachus says this with a sneer.
—Proceed with your fine moral discourse. MALONE.

⁷ Persever still in that clear way thou goest,] Continue in your
present virtuous disposition. So, in *The Two Noble Kinsmen*,
1634:

" ——— For the sake

" Of clear virginity, be advocate

" For us and our distresses." MALONE.

See Vol. XVII. p. 88, n. 9. STEEVENS.

The very doors and windows favour vilely.
 Farewell. Thou art a piece of virtue,⁸ and
 I doubt not but thy training hath been noble.
 Hold; here's more gold for thee.—
 A curse upon him, die he like a thief,
 That robs thee of thy goodness! If thou hear'st
 from me,
 It shall be for thy good.

[As LYSIMACHUS is putting up his purse, BOULT enters.]

BOULT. I beseech your honour, one piece for me.

LYS. Avaunt, thou damned door-keeper! Your house,

But for this virgin that doth prop it up,
 Would sink, and overwhelm you all. Away!

[Exit LYSIMACHUS.]

BOULT. How's this? We must take another course with you. If your peevish chastity, which is not worth a breakfast in the cheapest country under the cope,⁹ shall undo a whole household, let me be gelded like a spaniel. Come your ways.

MAR. Whither would you have me?

BOULT. I must have your maidenhead taken off, or the common hangman shall execute it. Come your way. We'll have no more gentlemen driven away. Come your ways, I say.

⁸ — a piece of virtue,] This expression occurs in *The Tempest*:

“ — thy mother was

“ *A piece of virtue* —.” STEEVENS.

Again, in *Antony and Cleopatra*:

“ Let not the *piece of virtue*, which is set

“ Betwixt us, —.”

Octavia is the person alluded to. MALONE.

⁹ — under the cope,] i. e. under the cope or covering of heaven. The word is thus used in *Cymbeline*. In *Coriolanus* we have “ under the canopy;” with the same meaning. STEEVENS.

Re-enter Bawd.

BAWD. How now ! what's the matter ?

BOULT. Worse and worse, mistress ; she has here spoken holy words to the lord Lyfimachus.

BAWD. O abominable !

BOULT. She makes our profession as it were to stink afore the face of the gods.²

BAWD. Marry, hang her up for ever !

BOULT. The nobleman would have dealt with her like a nobleman, and she sent him away as cold as a snowball ; saying his prayers too.

BAWD. Boul't, take her away ; use her at thy pleasure : crack the glass of her virginity, and make the rest malleable.³

² *She makes our profession as it were to stink afore the face of the gods,]* So, in *Measure for Measure*, the Duke says to the Bawd :

“ Canst thou believe thy living is a life,

“ So stinkingly depending ?

“ *Clown.* Indeed, it does *stink* in some sort, sir—.”

STEEVENS.

³ ——— crack the glass of her virginity, and make the rest malleable. So, in the *Gesta Romanorum* : “ Altera die, adhuc eam virginem audiens, iratus [leno] vocans villicum puellarum, dixit, duc eam ad te, & frange nodum virginitalis ejus.” MALONE.

Here is perhaps some allusion to a fact recorded by Dion Cassius and by Pliny, B. XXXVI. ch. xxvi. but more circumstantially by Petronius. See his *Satyricon*, Variorum edit. p. 189. A skilful workman who had discovered the art of making glass malleable, carried a specimen of it to Tiberius, who asked him if he alone was in possession of the secret. He replied in the affirmative ; on which the tyrant ordered his head to be struck off immediately, lest his invention should have proved injurious to the workers in gold, silver, and other metals. The same story, however, is told in the *Gesta Romanorum*, chapter 44. STEEVENS.

BOULT. An if ſhe were a thornier piece of ground than ſhe is, ſhe ſhall be plough'd.³

MAR. Hark, hark, you gods!

BAWD. She conjures: away with her. Would ſhe had never come within my doors! Marry hang you! She's born to undo us. Will you not go the way of women-kind? Marry come up, my diſh of chaſtity with roſemary and bays!⁴ [*Exit Bawd.*

BOULT. Come, miſtreſs; come your way with me.

MAR. Whither would you have me?

BOULT. To take from you the jewel you hold fo dear.

MAR. Pr'ythee, tell me one thing firſt.

BOULT. Come now, your one thing;⁵

MAR. What canſt thou wiſh thine enemy to be?

BOULT. Why, I could wiſh him to be my maſter, or rather, my miſtreſs.

MAR. Neither of theſe are yet ſo bad as thou art,⁶ Since they do better thee in their command.

³ — *ſhe ſhall be plough'd.*] So, in *Antony and Cleopatra*:
“ She made great Cæſar lay his ſword to bed,
“ He plough'd her, and ſhe cropp'd.” STEEVENS.

⁴ — *my diſh of chaſtity with roſemary and bays!*] Anciently many diſhes were ſerved up with this garniture, during the ſeaſon of Chriſtmas. The bawd means to call her a piece of oſtentatious virtue. STEEVENS.

⁵ Mar. *Pr'ythee, tell me one thing firſt.*

Boult. *Come now, your one thing;*] So, in *King Henry IV.* Part II:

“ P. Hen. Shall I tell thee *one thing*, Poins?”

“ Poins. Go to, I ſtand the puſh of your *one thing*.” MALONE.

⁶ *Neither of theſe are yet ſo bad as thou art,*] The word *yet* was inſerted by Mr. Rowe for the ſake of the metre. MALONE.

Thou hold'st a place, for which the pained'st fiend
Of hell would not in reputation change:

Thou'rt the damn'd door-keeper to every coystrel
That hither comes enquiring for his tib;⁷
To the cholerick fisting of each rogue thy ear
Is liable; thy very food is such
As hath been belch'd on by infected lungs.⁸

BOULT. What would you have me do? go to the
wars, would you? where a man may serve seven
years for the loss of a leg, and have not money
enough in the end to buy him a wooden one?

MAR. Do any thing but this thou doest. Empty
Old receptacles, common sewers, of filth!
Serve by indenture to the common hangman:

⁷ _____ to every coystrel

That hither comes enquiring for his tib;] To every mean or
drunken fellow that comes to enquire for a girl. *Coystrel* is pro-
perly a wine-veffel. *Tib* is, I think a contraction of *Tabitha*. It
was formerly a cant name for a strumpet. See Vol. IX. p. 69, n. 6.

MALONE.

Tib was a common nick-name for a wanton. So, in *Nosce te*,
(*Humours*) by Richard Turner, 1607:

"They wondred much at Tom, but at *Tib* more,

"Faith (quoth the vicker) 'tis an exlent whore."

Again, in Churchyard's *Choise*:

"Tushe, that's a toye, let Tomkin talke of *Tibb*."

Coystrel means a paltry fellow. This word seems to be corrupted
from *kestrel*, a bastard kind of hawk. It occurs in Shakspeare's
Twelfth Night, A& I. sc. iii. Spenser, Bacon, and Dryden, also
mention the *kestrel*; and *Kastril*, Ben Jonson's angry boy in *The*
Alchemist, is only a variation of the same term. The word *coystrel*
in short, was employed to characterise any worthless or ridiculous
being. STEEVENS.

⁸ *As hath been belch'd on by infected lungs.*] Marina, who is
designed for a character of juvenile innocence, appears much too
knowing in the impurities of a brothel; nor are her expressions
more chastised than her ideas. STEEVENS.

Any of these ways are better yet than this:⁸
 For that which thou professest, a baboon,
 Could he but speak, would own a name too dear.⁹
 O that the gods would safely from this place
 Deliver me! Here, here is gold for thee.
 If that thy master would gain aught by me,
 Proclaim that I can sing, weave, sew, and dance,
 With other virtues, which I'll keep from boast;
 And I will undertake all these to teach.
 I doubt not but this populous city will
 Yield many scholars.²

BOULT. But can you teach all this you speak of?

MAR. Prove that I cannot, take me home again,
 And prostitute me to the basest groom³

⁸ *Any of these ways are better yet than this:]* The old copies read:

Any of these ways are yet better than this.

For this slight transposition I am accountable. MALONE.

⁹ *For that which thou professest, a baboon,
 Could he but speak, would own a name too dear.]* The old copy thus:

*For what thou professest, a baboon, could he speak,
 Would own a name too dear.*

That is, a baboon would think his tribe dishonoured by such a profession. Iago says, "Ere I would drown myself, &c. I would change my humanity with a baboon."

Marina's wish for deliverance from her shameful situation, has been already expressed in almost the same words:

"——— O that the good gods

"Would set me free from this unhallow'd place!"

In this speech I have made some trifling regulations. STEEVENS.

² *I doubt not but this populous city will
 Yield many scholars.]* The scheme by which Marina effects her release from the brothel, the poet adopted from the *Confessio Amantis*.
 MALONE.

All this is likewise found in Twine's translation. STEEVENS.

³ *And prostitute me to the basest groom —]* So, in *King Henry V*:

"Like a base pander, hold the chamber-door,

"Whilst by a slave, no gentler than my dog,

"His fairest daughter is contaminate." STEEVENS.

That doth frequent your house.

BOULT. Well, I will see what I can do for thee:
if I can place thee, I will.

MAR. But, amongst honest women?

BOULT. 'Faith, my acquaintance lies little amongst
them. But since my master and mistress have
bought you, there's no going but by their consent:
therefore I will make them acquainted with your
purpose, and I doubt not but I shall find them
tractable enough.⁴ Come, I'll do for thee what I
can; come your ways. [*Exeunt.*

A C T V.

Enter GOWER.

Gow. Marina thus the brothel scapes, and
chances

Into an honest house, our story says.

She sings like one immortal, and she dances

As goddess-like to her admired lays:⁵

⁴ ——— but I shall find them tractable enough.] So, in Twine's translation: " ——— he brake with the bawd his master touching that matter, who, hearing of her skill, and hoping for the gaine, was easily persuaded." STEEVENS.

⁵ ——— and she dances

As goddess-like to her admired lays:] This compound epithet [which is not common] is again used by our author in *Cymbeline*:

" ——— and undergoes,

" More goddess-like than wife-like, such assaults

" As would take in some virtue." MALONE.

Again, in *The Winter's Tale*:

" ——— most goddess-like prank'd up." STEEVENS.

Deep clerks she dumbs;⁴ and with her needl
composes⁵

Nature's own shape, of bud, bird, branch, or
berry?

That even her art sisters the natural roses;⁶
Her inkle, filk, twin with the rubied cherry:⁷

⁴ *Deep clerks she dumbs;*] This uncommon verb is also found in *Antony and Cleopatra*:

“ — that what I would have spoke

“ Was beastly *dumb'd* by him.” STEEVENS.

So, in *A Midsummer Night's Dream*:

“ Where I have come, great *clerks* have purposed

“ To greet me with premeditated welcomes;

“ Where I have seen them shiver and look pale,

“ Make periods in the midst of sentences,

“ Throttle their practis'd accents in their fears,

“ And, in conclusion, *dumbly* have broke off,

“ Not paying me a welcome.”

These passages are compared only on account of the similarity of expression, the sentiments being very different. Theseus confounds those who address him, by his superior dignity; Marina silences the learned persons with whom she converses, by her literary superiority. MALONE.

⁵ — and with her needl *composes* —] *Needl* for *needle*. So in the translation of Lucan's *Pharsalia*, by sir A. Gorges, 1614:

“ — Like pricking *neelds*, or points of swords.”

MALONE.

⁶ *That even her art sisters the natural roses;*] I have not met with this word in any other writer. It is again used by our author in *A Lover's Complaint*, 1609:

“ From off a hill, whose concave womb reworded

“ A plaintful story from a *sist'ring* vale —.” MALONE.

⁷ *Her inkle, filk, twin with the rubied cherry:*] *Inkle* is a species of tape. It is mentioned in *Love's Labour's Lost*, and in *The Winter's Tale*. All the copies read, I think corruptly, — *twine* with the rubied cherry. The word which I have substituted is used by Shakespeare in *Othello*:

“ Though he had *twinn'd* with me, both at a birth, —.”

Again, in *Coriolanus*:

“ — who *twin* as it were in love.” MALONE.

Again, more appositely, in *The Two Noble Kinsmen*, by Fletcher:

“ Her *twinning cherries* shall their sweetness fall

“ Upon thy tasteful lips.”

That pupils lacks she none of noble race,
 Who pour their bounty on her; and her gain
 She gives the curfed bawd. Here we her place;⁸
 And to her father turn our thoughts again,
 Where we left him, on the fea. We there him
 loft;⁹

Whence, driven before the winds, he is arriv'd
 Here where his daughter dwells; and on this
 coaft

Suppose him now at anchor. The city striv'd
 God Neptune's annual feaft to keep:² from
 whence

Lyfimachus our Tyrian fhup espies,
 His banners fable, trimm'd with rich expence;
 And to him in his barge with fervour hies.³

Inkle, however, as I am informed, anciently fignified a particular kind of *crewel* or *worfted* with which ladies worked flowers, &c. It will not eafily be difcovered how Marina could work fuch refemblances of nature with *tape*. STEEVENS.

⁸ — Here we her place;] So, the firft quarto. The other copies read,—Leave we her place. MALONE.

⁹ Where we left him, on the fea. We there him loft;] The firft quarto reads—We there him left. The editor of that in 1619, finding the paffage corrupt, altered it entirely. He reads:

Where we left him at fea, tumbled and toft; —.

The corresponding rhyme, *coaft*, fhews that *left*, in the firft edition, was only a misprint for *loft*. MALONE.

² ————— The city striv'd

God Neptune's annual feaft to keep:] The citizens vied with each other in celebrating the feaft of Neptune. This harfh expreffion was forced upon the author by the rhyme. MALONE.

I fufpect that our author wrote;

————— The city's hiv'd

God Neptune's annual feaft to keep: —.

i. e. the citizens, on the prefent occafion, are collected like bees in a hive. Shakspeare has the fame verb in *The Merchant of Venice*: —“Drones hive not with me.” STEEVENS.

³ And to him in his barge with fervour hies.] This is one of the few paffages in this play, in which the error of the firft copy is

In your supposing once more put your sight;
 Of heavy Pericles think this the bark : ⁴
 Where, what is done in action, more, if might, ⁵
 Shall be discover'd; please you, sit, and hark.
 [Exit.]

corrected in the second. The eldest quarto reads unintelligibly —
 with former hies. MALONE.

⁴ *In your supposing once more put your sight;
 Of heavy Pericles think this the bark:]* Once more put your
 sight under the guidance of your imagination. Suppose you see
 what we cannot exhibit to you; think this stage, on which I stand,
 the bark of the melancholy Pericles. So before:

" In your imagination hold
 " This stage, the ship, upon whose deck
 " The sea-toss'd Pericles appears to speak."

Again in *King Henry V*:

" ————— Behold
 " In the quick forge and working-house of thought."

Again, *ibidem*:

" ————— your eyes advance
 " After your thoughts."

Again, *ibidem*:

" Work, work your thoughts, and therein see a siege."

Again, *ibidem*:

" Play with your fancies, and in them behold
 " Upon the hempen tackle ship-boys climbing," &c.

Again, in *King Richard III*:

" ————— all will come to nought;
 " When such bad dealing must be seen in thought."

The quarto, 1609, reads:

Of heavy Pericles think this his bark:

and such also is the reading of the copy printed in 1619. The
 folio reads—*On heavy Pericles, &c.* If this be right, the passage
 should be regulated differently:

*And to him in his barge with fervour hies,
 In your supposing.—Once more put your sight
 On heavy Pericles; &c.*

You must now aid me with your imagination, and suppose Lyfima-
 chus hastening in his barge to go on board the Tyrian ship. Once
 more behold the melancholy Pericles, &c. But the former is, in
 my opinion, the true reading. To exhort the audience merely to
 behold Pericles, was very unnecessary; as in the ensuing scene he
 would of course be represented to them. Gower's principal office
 in these chorusses is, to persuade the spectators, not to use, but to
 disbelieve, their eyes. MALONE.

S C E N E I.

On board PERICLES' ship, off Mitylene. A close Pavilion on deck, with a curtain before it; PERICLES within it, reclined on a-couch. A barge lying beside the Tyrian vessel.

Enter two Sailors, one belonging to the Tyrian vessel, the other to the barge; to them HELICANUS.

TYR. SAIL. Where's the lord Helicanus? he can resolve you. [*To the Sailor of Mitylene.*]
O here he is.—

Sir, there's a barge put off from Mitylene,
And in it is Lyfimachus the governor,
Who craves to come aboard. What is your will?

HEL. That he have his. Call up some gentlemen.

TYR. SAIL. Ho, gentlemen! my lord calls.

Enter two Gentlemen.

1. GENT. Doth your lordship call?

⁶ *Where, what is done in action, more, if might,] Where all that may be displayed in action, shall be exhibited; and more should be shown, if our stage would permit. The poet seems to be aware of the difficulty of representing the ensuing scene. More, if might,—is the reading of the first quarto. The modern copies read, unintelligibly,—more of might. MALONE.*

More of might i. e. of more might (were there authority for such a reading) should seem to mean—of greater consequence. Such things we shall exhibit. As to the rest, let your imaginations dictate to your eyes. We should, otherwise, read:

*Where, of what's done in action, more, if might,
Should be discover'd;—, STEEVENS,*

Lys. Upon what ground is his distemperature?

HEL. Sir, it would be too tedious to repeat;³
But the main grief of all springs from the loss
Of a beloved daughter and a wife.

Lys. May we not see him, then?

HEL. You may indeed, sir.
But bootless is your sight; he will not speak
To any.

Lys. Yet, let me obtain my wish.

HEL. Behold him, sir; [PERICLES discovered.]⁴
this was a goodly person,
Till the disaster, that, one mortal night,
Drove him to this.⁴

³ Sir, it would be &c.] For the insertion of the supplemental word (*Sir*) here and in the next speech but one, as well as in the first address of Helicanus to Lyfimachus, I am accountable.

MALONE.

⁴ *Pericles discovered.*] Few of the stage-directions that have been given in this and the preceding acts, are found in the old copy. In the original representation of this play, Pericles was probably placed in the back part of the stage, concealed by a curtain, which was here drawn open. The antient narratives represent him as remaining in the cabin of his ship. Thus, in the *Confessio Amantis*, it is said:

“ But for all that though hem be lothe,

“ He [Athenagoras, the governor of Mitylene,] fonde the
ladder and downe he goeth

“ And to him spake——.”

So also, in *King Appolyn of Thyre*, 1510: “——he is here
benethe in tenebres and obscurete, and for nothings that I may doe
he wyll not yssue out of the place where as he is.”—But as in such
situation Pericles would not be visible to the audience, a different
stage-direction is now given. MALONE.

⁵ *Till the disaster, that, one mortal night,*

Drove him to this.] The copies all read—one mortal wight.
The word which I suppose the author to have written, affords an
easy sense. *Mortal* is here used for *pernicious*, *destructive*. So, in
Macbeth:

“ Hold fast the mortal sword.” MALONE.

Lys. Sir, king, all hail! the gods preserve you!

Hail,

Hail, royal sir!

HEL. It is in vain; he will not speak to you.

1. LORD. Sir, we have a maid in Mitylene,³ I durst
wager,

Would win some words of him.

Lys. 'Tis well bethought,

She, questionless, with her sweet harmony

And other choice attractions, would allure,

And make a battery through his deafen'd parts,

Which now are midway stopp'd:⁴

³ *Sir, we have a maid &c.*] This circumstance resembles another in *All's well that ends well*, where Lafew gives an account of Helena's attractions to the king, before she is introduced to attempt his cure. STEEVENS.

⁴ *And make a battery through his deafen'd parts,*

Which now are midway stopp'd:] The earliest quarto reads—*defend* parts. I have no doubt that the poet wrote—through his *deafen'd* parts,—i. e. ears; which were to be assailed by the melodious voice of Marina. In the old quarto few of the participles have an elision-mark. This kind of phraseology, though it now appears uncouth, was common in our author's time.

Thus, in the poem entitled *Romeus and Juliet*:

"Did not thy *parts*, fordon with pain, languish away and
pine?"

Again, more appositely, *ibidem*:

"Her dainty *tender parts* 'gan shiver all for dread;

"Her golden hair did stand upright upon her chillish
head."

Again, in our poet's *Venus and Adonis*:

"Or, were I deaf, thy *outward parts* would move

"Each part in me that were but sensible."

Again, in his 69th Sonnet:

"Those *parts* of thee, that the world's eye doth view," &c.

Stopp'd is a word which we frequently find connected with the ear. So, in *King Richard II*:

"Gaunt. My death's sad tale may not *undeaf* his ear.

"York. No; it is *stopp'd* with other flattering sounds."

MALONE.

She, all as happy as of all the fairest,
Is, with her fellow maidens, now within
The leafy shelter that abuts against
The island's side.⁴

[*He whispers one of the attendant Lords. — Exit
Lord, in the barge of LYSIMACHUS.*⁵

Mr. Malone's explanation is fully supported by a line in *Antony and Cleopatra*:

"Make battery to our ears with the loud musick."

HOLT WHITE.

Perhaps we should read—his deafen'd ports. Thus, in *Timon*:

"Descend, and open your uncharged ports."

i. e. gates. *Deafen'd ports* would mean the oppilated doors of hearing. In *King Henry IV. Part II.* we have "the gates of breath." STEEVENS.

⁵ *She, all as happy as of all the fairest*

Is, with her fellow maidens, now within &c.] Old copy:

She is as happy, as the fairest of all,

And, with her fellow-maids, is now upon

The leafy shelter—— STEEVENS.

Marina might be said to be under the leafy shelter, but I know not how she could be upon it; nor have I a clear idea of a shelter abutting against the side of an island. I would read:

—— is now upon

The leafy shelter, that abuts against

The island's side.

i. e. the shelving bank near the sea-side, shaded by adjoining trees. It appears from Gower, that the feast of Neptune was celebrated on the strand:

"The lordes both and the commune

"The high festes of Neptune

"Upon the stronde, at rivage,

"As it was custome and usage,

"Solempneliche thei be figh."

So, before in this scene:

"Being on shore, honouring of Neptune's triumphs,—"

Marina and her fellow-maids, we may suppose, had retired a little way from the croud, and seated themselves under the adjoining trees, to see the triumph. This circumstance was an invention of the poet's. In *King Appolyn of Thyre*, Tharsye, the Marina of this play, is brought from the bordel where she had been placed. In the *Confessio Amantis*, she is summoned, by order of the gover-

HEL. Sure all's effectless ; yet nothing we'll omit
That bears recovery's name. But, since your kind-
ness

We have stretch'd thus far, let us beseech you
further,

That for our gold we may provision have,
Wherein we are not destitute for want,
But weary for the staleness.

Lys. O, sir, a courtesy,
Which if we should deny, the most just God
For every graff would send a caterpillar,
And so inflict our province.⁷—Yet once more

nor, from *the honest house* to which she had retreated.—The words
with and *is*, which I have inserted, are not in the old copy.

MALONE.

If any alteration be thought necessary, I would read: "And is
now *about* the leafy shelter," instead of *upon*. M. MASON.

Mr. M. Mason's alteration cannot be admitted, as the words
about and *abut* would be so near each other as to occasion the most
barbarous dissonance. — I have at least printed the passage so as to
afford it smoothness, and some apparent meaning. STEEVENS.

⁶ *Exit Lord, in the barge of Lysimachus.*] It may seem strange
that a fable should have been chosen to form a drama upon, in
which the greater part of the business of the last act should be
transacted at sea ; and wherein it should even be necessary to pro-
duce two vessels on the scene at the same time. But the customs and
exhibitions of the modern stage give this objection to the play be-
fore us a greater weight than it really has. It appears, that, when
Pericles was originally performed, the theatres were furnished with
no such apparatus as by any stretch of the imagination could be
supposed to present either a sea, or a ship ; and that the audience
were contented to behold vessels sailing in and out of port, in their
mind's eye only. This licence being once granted to the poet, the
lord, in the instance now before us, walked off the stage, and re-
turned again in a few minutes, leading in Marina, without any sen-
sible impropriety ; and the present drama, exhibited before such
indulgent spectators, was not more incommodious in the represen-
tation than any other would have been. See *The Historical account*
of the English Stage, Vol. III. MALONE.

⁷ *And so inflict our province.*] Thus all the copies. But I do

Let me entreat to know at large the cause
Of your king's sorrow.

HEL. Sit, fir,⁸ I will recount it;—
But see, I am prevented.

Enter, from the barge, Lord, MARINA, and a young Lady.

Lys. O, here is
The lady that I sent for. Welcome, fair one!
Is't not a goodly presence?⁹

HEL. A gallant lady.

Lys. She's such, that were I well assur'd she
come

Of gentle kind, and noble stock, I'd wish
No better choice, and think me rarely wed.
Fair one, all goodness that consists in bounty
Expect even here, where is a kingly patient:²

not believe *to inflict* was ever used by itself in the sense of to
punish. The poet probably wrote—And so *afflict* our province.

MALONE.

⁸ Sit, *fir*,] Thus the eldest quarto. The modern editions read
—*Sir*, *fir*. MALONE.

⁹ *Is't not a goodly presence?*] Is she not beautiful in her form?
So, in *King John*:

“ Lord of thy *presence*, and no land beside.”

All the copies read, I think corruptedly:

Is it a goodly present? MALONE.

Mr. Malone's emendation is undoubtedly judicious. So, in
Romeo and Juliet:

“ Show a *fair presence*, and put off these frowns.”

STEEVENS.

² *Fair one, all goodness that consists in bounty*
Expect even here, where is a kingly patient:] The quarto,
1609, reads:

Fair on, all goodness that consists in beauty &c.

If that thy prosperous-artificial feat²

The editor of the second quarto in 1619, finding this unintelligible, altered the text, and printed—Fair and all goodness, &c. which renders the passage nonsense.—One was formerly written on; and hence they are perpetually confounded in our ancient dramas.

See Vol. XI. p. 390. n. 6. The latter part of the line, which was corrupt in all the copies, has been happily amended by Mr. Steevens. MALONE.

I should think, that instead of *beauty* we ought to read *bounty*. All the good that consists in *beauty* she brought with her. But she had reason to expect the *bounty* of her kingly patient, if she proved successful in his cure. Indeed Lysimachus tells her so afterwards in clearer language. The present circumstance puts us in mind of what passes between Helena and the King, in *All's well that ends well*. STEEVENS.

² *If that thy prosperous-artificial feat &c.*] Old copy:
If that thy prosperous and artificial &c. STEEVENS.

“Veni ad me, Tharsia;” (says Athenagoras) “ubi nunc *ars studiorum* tuorum ut consoleris dominum navis in tenebris sedentem; ut provoces eum exire ad lucem, quia nimis dolet pro conjuge et filia suâ?” —*Gesta Romanorum*, p. 586, edit. 1558.

The old copy has—artificial *fate*. For this emendation the reader is indebted to Dr. Percy. *Feat* and *fate* are at this day pronounced in Warwickshire alike; and such, I have no doubt, was the pronunciation in the time of Queen Elizabeth. Hence the two words were easily confounded. [See Mr. Malone's *Supplement*, &c. to Shakspeare. Vol. I. p. 411, n. 1.]

A passage in *Measure for Measure* may add support to Dr. Percy's very happy emendation:

“—————In her youth
“There is a prone and speechless dialect,
“Such as moves men; besides, she hath a *prosperous art*
“When she will play with reason and discourse,
“And well she can persuade.” MALONE.

Percy reads *feat*, instead of *fate*, which may possibly be the right reading; but in that case we ought to go farther, and strike out the word *and*:

If that thy prosperous, artificial feat.

The amendment I should propose is to read:

If that thy prosperous artifice and fate. M. MASON.

I read as in the text. Our author has many compound epithets of the same kind; as for instance, —*dismal-fatal*, *mortal-flaring*,

Can draw him but to answer thee in aught,
Thy sacred physick shall receive such pay
As thy desires can wish.

MAR. Sir, I will use
My utmost skill in his recovery,
Provided none but I and my companion
Be suffer'd to come near him.

Lys. Come, let us leave her,
And the gods make her prosperous !

[MARINA sings.⁴

childish-foolish, senseless-obstinate, &c. in all of which the first adjective is adverbially used. See Vol. XI. p. 174, n. 9. STEEVENS.

⁴ *Marina sings.*] This Song (like most of those that were sung in the old plays) has not been preserved. Perhaps it might have been formed on the following lines in the *Gesta Romanorum*, (or some translation of it,) which Tharsia is there said to have sung to King Apollonius:

- " Per scorta [f. heu !] gradior, sed scorti conscia non sum;
- " Sic spinis rosa [f. quæ] nescit violari ullis.
- " Corruit & [f. en] raptor gladii ferientis ab idu;
- " Tradita Lenoni non sum violata pudore.
- " Vulnera cessassent animi, lacrimæque deessent,
- " Nulla ergo melior, si noscam certa parentes.
- " Unica regalis generis sum stirpe creata;
- " Ipsa, jubente Deo, lætari credo aliquando.
- " Fuge [f. Terge] modo lacrimas, curam dissolve molestant;
- " Redde polo faciem, mentemque ad sidera tolle:
- " Jam [f. Nam] Deus est hominum plasmator, rector &
auctor,
- " Non [f. Nec] finit has lacrimas casso finire labore."

MALONE.

I have subjoined this song (which is an exact copy of the Latin hexameters in the *Gesta Romanorum*) from Twine's translation.

The song is thus introduced: " Then began she to record in verses, and therewithall to sing so sweetly, that Apollonius, notwithstanding his great sorrow, wondred at her. And these were the verses which she soong so pleasantly unto the instrument."

- " Amongst the harlots foul I walk,
- " Yet harlot none am I:
- " The rose among the thorns it grows,
- " And is not hurt thereby.

LYS. Mark'd he your mufick?

MAR. No, nor look'd on us.

LYS. See, ſhe will ſpeak to him.

MAR. Hail, ſir! my lord, lend ear:——

PER. Hum! ha!

MAR. I am a maid,

My lord, that ne'er before invited eyes,
But have been gaz'd on comet-like:⁵ ſhe ſpeaks
My lord, that, may be, hath endur'd a grief
Might equal yours, if both were juſtly weigh'd.
Though wayward fortune did malign my ſtate,

“ The thief that ſtole me, ſure I think,

“ Is ſlain before this time :

“ A bawd me bought, yet am I not

“ Defil'd by fleſhly crime.

“ Were nothing pleaſanter to me

“ Than parents mine to know :

“ I am the iſſue of a king,

“ My blood from kings doth flow.

“ I hope that God will mend my ſtate,

“ And ſend a better day :

“ Leave off your tears, pluck up your heart.

“ And baniſh care away.

“ Show gladneſs in your countenance,

“ Caſt up your cheerful eyes :

“ That God remains that once of nought

“ Created earth and ſkies.

“ He will not let, in care and thought,

“ You ſtill to live, and all for nought.” STEEVENS.

⁵ —— comet-like:] So, in *Love's Labour's Loſt*:

“ So, portent-like” &c.

The old copy of *Pericles* has—*like a comet*. STEEVENS.

—— that ne'er before invited eyes,

But have been gaz'd on like a comet:] So, in *King Henry IV*:

“ By being ſeldom ſeen, I could not ſtir,

“ But, like a comet, I was wonder'd at.” MALONE.

My derivation was from ancestors
Who stood equivalent with mighty kings :⁶
But time hath rooted out my parentage,
And to the world and aukward casualties⁷
Bound me in servitude.—I will desist;
But there is something glows upon my cheek,
And whispers mine ear, *Go not till he speak.* [*Aside.*

PER. My fortunes—parentage—good parentage—
To equal mine!—was it not thus? what say you?

MAR. I said, my lord, if you did know my parentage,

You would not do me violence.⁸

PER.

I do think so.

I pray you, turn your eyes again upon me.—

You are like something that—What countrywoman?
Here of these shores?⁹

⁶ *My derivation was from ancestors*

Who stood equivalent with mighty kings :] Thus in *Othello* :

“ ————— I fetch my birth

“ From men of royal siege ; ———.” STEEVENS.

⁷ ——— and aukward casualties —] *Aukward* is adverse. Our author has the same epithet in the Second Part of *King Henry VI* :

“ And twice by aukward wind from England’s bank

“ Drove back again.” STEEVENS.

⁸ *You would not do me violence.*] This refers to a part of the story that seems to be made no use of in the present scene. Thus in Twine’s translation : “ Then Appollonius fell in rage, and forgetting all courtesie, &c. rose up sodainly and stroke the maiden,” &c. See, however, p. 208, line 10. STEEVENS.

⁹ *I do think so.*

I pray you, turn your eyes again upon me.—

You are like something that—What countrywoman?

Here of these shores?] This passage is so strangely corrupted in the first quarto and all the other copies, that I cannot forbear transcribing it :

“ *Per.* I do thinke so, pray you turne your eyes upon me, your like something that, what countrey women heare of these shewes.

Mar. No nor of any shewes,” &c.

MAR. No, nor of any shores :
Yet I was mortally brought forth, and am
No other than I appear.

PER. I am great with woe, and shall deliver
weeping.⁹

My dearest wife was like this maid, and such a one
My daughter might have been :² my queen's square
brows ;

Her stature to an inch ; as wand-like straight ;
As silver-voic'd ; her eyes as jewel-like,
And cas'd as richly :³ in pace another Juno ;⁴

For the ingenious emendation,—*shores*, instead of *shewes*—(which is so clearly right, that I have not hesitated to insert it in the text) as well as the happy regulation of the whole passage, I am indebted to the patron of every literary undertaking, my friend, the Earl of Charlemont. MALONE.

⁹ *I am great with woe, and shall deliver weeping.*] So, in *King Richard II.*

“ — Green, thou art the *midwife to my woe*,
“ And Bolinbroke my sorrow's dismal heir :
“ Now hath my soul brought forth her prodigy,
“ And I, a gasping, *new-deliver'd mother*,
“ Have woe to woe, sorrow to sorrow join'd.”

MALONE.

² — *such a one*

My daughter might have been :] So, Demones in the *Rudens* of Plautus, exclaims on beholding his long-lost child :

“ O filia

“ Mea! cum ego hanc video, mearum me absens miseriarum
communes,

“ Trima quæ periit mihi : jam tanta esset, si vivit, scio.”

It is observable that some of the leading incidents in this play strongly remind us of the *Rudens*. There Arcturus, like Gower, *προλογίζει*.—In the Latin comedy, fishermen, as in *Pericles*, are brought on the stage, one of whom drags on shore in his net the wallet which principally produces the catastrophe ; and the heroines of Plautus and Marina fall alike into the hands of a procurer. A circumstance on which much of the plot in both these dramatick pieces depends. HOLT WHITE.

³ — *her eyes as jewel-like,*

And cas'd as richly :] So, in *King Lear* :

Who starves the ears she feeds, and makes them
hungry,
The more she gives them speech.⁵—Where do you
live?

MAR. Where I am but a stranger: from the deck
You may discern the place.

PER. Where were you bred?
And how achiev'd you these endowments, which
You make more rich to owe?⁶

“ ——— and in this habit,
“ Met I my father with his bleeding rings,
“ Their *precious stones* new-lost.”

Again, *ibidem*:

“ What, with this *case* of eyes?”

So, in the third act, Cerimon says,

“ She is alive;—behold
“ Her eye-lids, *cases* to those heavenly jewels,
“ Which Pericles has lost,
“ Begin to part their fringes of bright gold.”

M. MASON.

“ ——— in pace another Juno;] So, in *The Tempest*:

“ ——— Highest queen of state
“ Great Juno comes: I know her by her gait.”

MALONE.

⁵ *Who starves the ears she feeds, and makes them hungry,
The more she gives them speech.*] So, in *Antony and Cleopatra*:

“ ——— other women cloy
“ The appetites they feed, but she makes hungry,
“ Where most she satisfies.”

Again, in *Hamlet*:

“ As if increase of appetite did grow
“ By what it fed on.” MALONE.

⁶ *And how achiev'd you these endowments, which
You make more rich to owe?*] To owe in ancient language is to
possess. So, in *Othello*:

“ ——— that sweet sleep
“ That thou ow'dst yesterday.”

The meaning of the compliment is:—These endowments, how-
ever valuable in themselves, are heighten'd by being in your pos-
session. They acquire additional grace from their owner. Thus
also one of Timon's flatterers:

“ You mend the jewel by the wearing it.” STEEVENS.

MAR. Should I tell my history,
'Twould seem like lies disdain'd in the reporting.

PER. Pr'ythee speak;
Falseness cannot come from thee, for thou look'st
Modest as justice, and thou seem'st a palace
For the crown'd truth to dwell in:⁷ I'll believe
thee,

And make my senses credit thy relation,
To points that seem impossible; for thou look'st
Like one I lov'd indeed. What were thy friends?
Didst thou not say,⁸ when I did push thee back,
(Which was when I perceiv'd thee,) that thou cam'st
From good descending?

MAR. So indeed I did.

PER. Report thy parentage. I think thou saidst
Thou hadst been toss'd from wrong to injury,
And that thou thought'st thy griefs might equal
mine,
If both were open'd.

⁷ ——— a palace

For the crown'd truth to dwell in:] It is observable that our poet, when he means to represent any quality of the mind as eminently perfect, furnishes the imaginary being whom he personifies, with a crown. Thus, in his 114th Sonnet:

"Or whether doth my mind, being crown'd with you,
"Drink up the monarch's plague, this flattery?"

Again, in his 37th Sonnet:

"For whether beauty, birth, or wealth, or wit,
"Or any of these all, or all, or more,
"Entitled in thy parts do crown'd sit,—."

Again, in *Romeo and Juliet*:

"Upon his brow shame is ashamed to sit,
"For 'tis a throne, where honour may be crown'd;
"Sole monarch of the universal earth." MALONE.

⁸ *Didst thou not say,*] All the old copies read—*Didst thou not say.* It was evidently a false print in the first edition.

MALONE.

MAR. Some such thing indeed⁹
I said, and said no more but what my thoughts
Did warrant me was likely.

PER. Tell thy story ;
If thine consider'd prove the thousandth part
Of my endurance, thou art a man, and I
Have suffer'd like a girl :² yet thou dost look
Like Patience, gazing on kings' graves,³ and smiling
Extremity out of act.⁴ What were thy friends ?
How lost thou them ? Thy name, my most kind
virgin ?
Recount, I do beseech thee ; come, sit by me.⁵

Some such thing indeed —] For the infertion of the word — indeed, 'I am accountable. MALONE.

— thou art a man, and I

Have suffer'd like a girl:] So, in *Macbeth*:

" If trembling I inhibit thee, protest me

"The baby of a girl." MALONE.

^b Like Patience, 'gazing on kings' graves,] So, in *Twelfth Night*:

"She sat like *Patience* on a monument,

"Smiling at Grief."

Again, in *The Rape of Lucrece*, 1594:

“ Onward to Troy with these blunt swains he goes :

“ So mild, that *Patience* seem'd to scorn his woes.”

MALONE.

⁴ — and smiling

Extremity out of act.] By her beauty and patient meekness
disarming Calamity, and preventing her from using her up-lifted
sword. So, in *King Henry IV.* Part II:

" And hangs resolv'd correction in the arm,

"That was uprear'd to execution."

Extremity (though not personified as here) is in like manner used in *King Lear*, for the utmost of human suffering:

“ ————— another,

"To amplify too much, would make much more,

"And top *extremity*." MALONE.

⁸ *How lost thou them? — Thy name, my most kind virgin?*

Recount, I do beseech thee; come, sit by me.] All the old copies read —

How lost thou thy name, my most kind virgin, recount, &c.

MAR. My name, fir, is Marina.

PER.

O, I am mock'd,

And thou by some incensed god sent hither
To make the world laugh at me.

MAR.

Patience, good fir,

Or here I'll cease.

PER.

Nay, I'll be patient;

Thou little know'st how thou dost startle me,
To call thyself Marina.

MAR.

The name Marina,

Was given me by one that had some power;
My father, and a king.

PER.

How! a king's daughter?

And call'd Marina?

MAR.

You said you would believe me;

But, not to be a troubler of your peace,⁶
I will end here.

PER.

But are you flesh and blood?

Have you a working pulse? and are no fairy?

But Marina had not said any thing about her name. She had indeed told the king, that "Time had rooted out her parentage, and to the world and awkward casualties bound her in servitude:"—Pericles, therefore, naturally asks her, by what accident she had lost her friends; and at the same time desires to know her name. Marina answers his last question first, and then proceeds to tell her history. The insertion of the word *them*, which I suppose to have been omitted by the negligence of the compositor, renders the whole clear. The metre of the line, which was before defective, and Marina's answer, both support the conjectural reading of the text. MALONE.

⁶ — a troubler of your peace,] Thus the earliest quarto. So, in *King Richard III*:

"And then hurl down their indignation

"On thee, the troubler of the poor world's peace."

The folios and the modern editions read — a trouble of your peace.

MALONE

No motion? — Well; speak on. Where were you born?

And wherefore call'd Marina?

MAR. Call'd Marina,
For I was born at sea.

PER. At sea? thy mother?

MAR. My mother was the daughter of a king;
Who died the very minute I was born,⁸
As my good nurse Lychorida hath oft
Deliver'd weeping.

PER. O, stop there a little!
This is the rarest dream that e'er dull sleep³

⁷ No motion?] i. e. no puppet dress'd up to deceive me. So, in *The Two Gentlemen of Verona*:

"O excellent motion! O exceeding puppet!" STEEVENS.

This passage should be pointed thus: —

"Have you a working pulse? and are no fairy-motion?" That is, "Have you really life in you, or are you merely a puppet formed by enchantment? the work of fairies." The present reading cannot be right, for fairies were supposed to be animated beings, and to have working pulses as well as men. M. MASON.

If Mr. M. Mason's punctuation were followed, the line would be too long by a foot. Pericles suggests three images in his question — 1. Have you a working pulse? i. e. are you any thing human and really alive? 2. Are you a fairy? 3. Or are you a puppet? STEEVENS.

In the old copy this passage is thus exhibited:

"But are you flesh and blood?"

"Have you a working pulse, and are no fairy?"

"Motion well, speak on," &c. MALONE.

⁸ Who died the very minute I was born,] Thus the old copy. Either the construction is — My mother, who died the very minute I was born, was the daughter of a king, — or we ought to read:

She died the very minute &c.

otherwise it is the king, not the queen, that died at the instant of Marina's birth. In the old copies these lines are given as prose.

STEEVENS.

The word *very* I have inserted to complete the metre.

MALONE.

⁹ This is the rarest dream that e'er dull sleep —] The words, *This*

Did mock sad fools withal: this cannot be.
My daughter's buried. [*Aside.*] Well: — where were
you bred?

I'll hear you more, to the bottom of your story,
And never interrupt you.

MAR. You'll scarce believe me; 'twere best I
did give o'er.²

PER. I will believe you by the syllable³
Of what you shall deliver. Yet, give me leave: —
How came you in these parts? where were you
bred?

MAR. The king, my father, did in Tharsus leave
me;

Till cruel Cleon, with his wicked wife,
Did seek to murder me: and having woo'd
A villain to attempt it, who having drawn,⁴

is the rarest dream &c. are not addressed to Marina, but spoken
aside. MALONE.

² You'll scarce believe me; 'twere best I did give o'er.] All
the old copies read — *You scorn, believe me, &c.* The reply of
Pericles induces me to think the author wrote:

You'll scarce believe me; 'twere best &c.

Pericles had expressed *no scorn* in the preceding speech, but,
on the the contrary, great complacency and attention. So also,
before:

" ——— Pr'ythee speak:

" Falseness cannot come from thee —

" ——— I'll believe thee," &c.

The false prints in this play are so numerous, that the greatest
latitude must be allowed to conjecture. MALONE.

³ *I will believe you by the syllable &c.*] i. e. I will believe every
word you say. So, in *Macbeth*:

" To the last syllable of recorded time."

Again, in *All's well that ends well*:

" To the utmost syllable of your worthiness." STEEVENS.

⁴ ——— who having drawn,] Mr. Malone supposes the old copy
meant to read — Whom having drawn, &c. STEEVENS.

This mode of phraseology, though now obsolete, was common
in Shakspeare's time. So, in *The Tempest*:

A crew of pirates came and rescued me;
 Brought me to Mitylene. But, now good sir,
 Whither will you have me? Why do you weep?

It may be,

You think me an impostor; no, good faith;
 I am the daughter to king Pericles,
 If good king Pericles be.

PER. Ho, Helicanus!

HEL. Calls my gracious lord?

PER. Thou art a grave and noble counsellor,
 Most wise in general: Tell me, if thou canst,
 What this maid is, or what is like to be,
 That thus hath made me weep?

HEL. I know not; but

"Some food we had, and some fresh water, that
 "A noble Neapolitan, Gonzalo,
 "Out of his charity, (*who* being then appointed
 "Master of this design,) did give us," &c.

Again, in *The Winter's Tale*:

"——— This your son-in-law,
 "And son unto the king, (*whom* heavens directing,)
 "Is troth-plight to your daughter."

See also Vol. XVII. p. 342, n. 8.

When the former edition of this play was printed, I imagined the original copy printed in 1609, read — *who* having drawn to do't, not observing the mark of abbreviation over the letter *o* (*whō*) which shews the word intended was *whom*. MALONE.

I have now two copies of this quarto 1609 before me, and neither of them exhibits the mark on which Mr. Malone's supposition is founded. I conclude therefore that this token of abbreviation was an accidental blot in the copy which that gentleman consulted.

Old copy — having drawn *to do't*, —. I read:

"A villain to attempt it, *who*, having *drawn*,
 "A crew of pirates" &c.

The words — *to do't* — are injurious to the measure, and unnecessary to the sense, which is complete without them. So, in *Romeo and Juliet*:

"What! art thou *drawn* among these heartless hinds?"

Again, in *King Henry V*:

"O, well-a-day, if he be not *drawn* now!" STEEVENS.

Here is the regent, sir, of Mitylene,
Speaks nobly of her.

Lys. She would never tell
Her parentage; being demanded that,
She would sit still and weep.

PER. O Helicanus, strike me, honour'd sir;
Give me a gash, put me to present pain;
Lest this great sea of joys rushing upon me,
O'erbear the shores of my mortality,
And drown me with their sweetness.⁵ O, come
hither,

Thou that beget'st him that did thee beget;
Thou that wast born at sea, buried at Tharsus,
And found at sea again! — O Helicanus,
Down on thy knees, thank the holy gods, as loud
As thunder threatens us: This is Marina. —
What was thy mother's name? tell me but that,
For truth can never be confirm'd enough,
Though doubts did ever sleep.⁶

MAR. First, sir, I pray,
What is your title?

PER. I am Pericles of Tyre: but tell me now
(As in the rest thou hast been godlike perfect,)
My drown'd queen's name, thou art the heir of
kingdoms,

⁵ *And drown me with their sweetness.*] We meet a kindred thought in *The Merchant of Venice*:

“ O love, be moderate, allay thy ecstasy,
“ In measure rain thy joy, scant this excess,
“ I feel too much thy blessing; make it less,
“ For fear I surfeit.” MALONE.

⁶ *Though doubts did ever sleep.*] i. e. in plain language, though nothing ever happened to awake a scruple or doubt concerning your veracity. STEEVENS.

And another life to Pericles thy father.⁷

MAR. Is it no more to be your daughter, than
To say, my mother's name was Thaisa?
Thaisa was my mother, who did end,
The minute I began.⁸

⁷ — the heir of kingdoms,

And another life to Pericles thy father.] Mr. Malone reads
And a mother like to Pericles, &c. STEEVENS.

The old copy has —

And another like to Pericles thy father.

There can be no doubt that there is here a gross corruption.
The correction which I have made, affords an easy sense. The
mother of Marina was the heir of kingdoms, and in that respect
resembled Pericles.

I believe the same error has happened in *Hamlet*, where in A &
V. sc. ii. we find — “Is't not possible to understand in another
tongue?” instead of which I believe the poet wrote, “Is't not
to understand in a mother tongue?”

This error actually happened in the first edition of Sir Francis
Bacon's Essay on *The Advancement of Learning*, B. II. p. 60, 4to.
1605: “—— by the art of grammar, whereof the use in another
tongue is small; in a foreign tongue more.” In the table of Errata
we are desired to read — a mother tongue. MALONE.

I think that a slight alteration will restore the passage, and read
it thus:

————— But tell we now

My drown'd queen's name (as in the rest you said
Thou hast been godlike-perfect) thou'rt heir of kingdoms,
And another life to Pericles thy father.

That is, “Do but tell me my drowned queen's name, and thou
wilt prove the heir of kingdoms, and another life to your father
Pericles.” — This last amendment is confirmed by what he says
in the speech preceding, where he expresses the same thought:

“————— O come hither,

“Thou that beget'st him that did thee beget.”

M. MASON.

I have adopted Mr. M. Mason's very happy emendation, with
a somewhat different arrangement of the lines, and the omission of
two useless words. STEEVENS.

⁸ Thaisa was my mother, who did end,

The minute I began.] So, in *The Winter's Tale*.

PER. Now, blessing on thee, rise; thou art my child.

Give me fresh garments. Mine own, Helicanus, (Not dead at Tharsus, as she should have been, By savage Cleon,) she shall tell thee all;⁹ When thou shalt kneel, and justify in knowledge, She is thy very princess. — Who is this?

HEL. Sir, 'tis the governor of Mitylene, Who, hearing of your melancholy state, Did come to see you.

PER. I embrace you, sir.
Give me my robes; I am wild in my beholding.
O heavens bless my girl! But hark, what musick? —
Tell Helicanus, my Marina, tell him²
O'er, point by point,³ for yet he seems to doubt,⁴
How sure you are my daughter. — But what musick?

HEL. My lord, I hear none.

PER. None?
The musick of the spheres: list, my Marina.

“ ————— Lady,

“ Dear queen, *that ended when I but began,*

“ Give me that hand of yours to kiss.” MALONE.

⁹ — Mine own, Helicanus, &c.] Perhaps this means, she is *mine own* daughter, Helicanus, (not murder'd according to the design of Cleon) she (I say) shall tell thee all, &c. STEEVENS.

² — But hark, what musick?

Tell Helicanus, my Marina, tell him —] Thus the earliest quarto. The quarto, 1619, and all the subsequent editions read a *But hark, what musick's this Helicanus? my Marina, &c.* MALONE.

³ O'er, point by point.] So, in Gower:

“ Fro. *poynt* to *poynt* all she hym tolde

“ That she hath long in herte holde,

“ And never durst make hir mone

“ But only to thislorde allone.” MALONE.

⁴ — for yet he seems to doubt,] The old copies read — for yet he seems to *doat*. It was evidently a misprint. MALONE.

LYS. It is not good to cross him; give him way.

PER. Rarest sounds!

Do ye not hear?

LYS. Musick? My lord, I hear—

PER. Most heavenly musick:

It nips me unto list'ning, and thick slumber
Hangs on mine eye-lids; let me rest.⁵ [*He sleeps.*]

LYS. A pillow for his head!

[*The Curtain before the Pavilion of PERICLES is closed.*]

So leave him all.—Well, my companion-friends,
If this but answer to my just belief,
I'll well remember you.⁶

[*Exeunt* LYSIMACHUS, HELICANUS, MARINA,
and attendant Lady.

⁵ Most heavenly musick:

It nips me unto list'ning, and thick slumber

Hangs &c.] So, in Love's Labour's Lost:

“Makes heaven drowsy with the harmony.”

See Vol. VII. p. 295, n. 4. Consult also Pindar's *First Pythian*,
Ronsard, Gray, &c. STEEVENS.

So, in *King Henry IV.* Part II:

“Let there be no noise made, my gentle friends,

“Unless some dull and favourable hand

“Will whisper musick to my weary spirit.”

See Vol. XIII. p. 192, n. 4. MALONE.

⁶ ——— Well, my companion-friends,

If this but answer to my just belief,

I'll well remember you.] These lines clearly belong to Marina.

She has been for some time silent, and Pericles having now fallen into a slumber, she naturally turns to her companion, and assures her, that if she has in truth found her royal father, (as she has good reason to believe,) she shall partake of her prosperity. It appears from a former speech in which the same phrase is used, that a lady had entered with Marina:

“Sir, I will use

“My utmost skill in his recovery; provided

“That none but I, and my companion-maid

“Be suffer'd to come near him.”

SCENE II.

The same.

PERICLES, *on the deck asleep*; DIANA *appearing to him as in a vision.*

DIA. My temple stands in Ephesus; 'hie thee thither,
And do upon mine altar sacrifice.

I would therefore read in the passage now before us:

————— *Well, my companion-friend;*
or, if the text here be right, we might read in the former instance — my companion-*maids*. — In the preceding part of this scene it has been particularly mentioned, that Marina was with her fellow-*maids* upon the leafy shelter, &c.

There is nothing in these lines that appropriates them to Lyfimachus; nor any particular reason why he should be munificent to his friends because Pericles has found his daughter. On the other hand, this recollection of her lowly companion, is perfectly suitable to the amiable character of Marina. MALONE.

I am satisfied to leave Lyfimachus in quiet possession of these lines. He is much in love with Marina, and supposing himself to be near the gratification of his wishes, with a generosity common to noble natures on such occasion, is desirous to make his friends and companions partakers of his happiness. STEEVENS.

⁷ *My temple stands in Ephesus;*] This vision is formed on the following passage in Gower:

“ The hie God, which wolde him kepe,
“ Whan that this kynge was fast aslepe,
“ By nightes tyme he hath hym bede
“ To sayle unto another fiede:
“ To Ephesum he bad hym drawe,
“ And as it was that tyme lawe,
“ He shall do there hys sacrifice;
“ And eke he bad in all wise,
“ That in the temple, amongst all,
“ His fortune, as it is befalle,
“ Touchyng his doughter and his wife,
“ He shall be knowe upon his life.” MALONE.

There, when my maiden priests are met together,
 Before the people all,
 Reveal how thou at sea didst lose thy wife:
 To mourn thy crosses, with thy daughter's, call,
 And give them repetition to the life.*

* *And give them repetition to the life.*] The old copies read—to the like. For the emendation, which the rhyme confirms, the reader is indebted to Lord Charlemont. "Give them repetition to the life," means, as he observes, "Repeat your misfortunes so feelingly and so exactly, that the language of your narration may imitate to the life the transactions you relate." So, in *Cymbeline*:

"——— The younger brother, Cadwall,
 " Strikes life into my speech."

In *A Midsummer Night's Dream*, these words are again confounded, for in the old copies we there find:

"Two of the first, life coats in heraldry," &c.

MALONE.

Before I had read the emendation proposed by Lord Charlemont, it had suggested itself to me, together with the following explanation of it: i. e. repeat to them a lively and faithful narrative of your adventures. Draw such a picture as shall prove itself to have been copied from real, not from pretended calamities; such a one as shall strike your hearers with all the lustre of conspicuous truth.

I suspect, however, that Diana's revelation to Pericles, was originally deliver'd in rhyme, as follows:

"My temple stands in Ephesus; hie thither,
 " And do upon mine altar sacrifice.
 " There, when my maiden priests are met together,
 " Before the people all, in solemn wise,
 " Recount the progress of thy miseries.
 " Reveal how thou at sea didst lose thy wife;
 " How mourn thy crosses, with thy daughter's: go,
 " And give them repetition to the life.
 " Perform my bidding, or thou liv'st in woe:
 " Do't, and be happy, by my silver bow."

Thus, in Twine's translation: "And when Appollonius laide him downe to rest, there appeared an angell in his sleepe, commaunding him to leaue his course toward Tharsus, and to saile unto Ephesus, and to go unto the Temple of Diana, accompanied with his sonne in lawe and his daughter, and there with a loude voice to declare all his adventures, whatsoever had befallen him from his youth unto that present day." STEEVENS.

Perform my bidding, or thou liv'st in woe:
Do't, and be happy,⁹ by my silver bow,
Awake, and tell thy dream. [DIANA disappears.]

PER. Celestial Dian, goddess argentive,²
I will obey thee! — Helicanus!

Enter LYSIMACHUS, HELICANUS, and MARINA.

HEL.

Sir.

PER. My purpose was for Tharsus, there to strike
The inhospitable Cleon; but I am
For other service first: toward Ephesus
Turn our blown sails;³ erefoons I'll tell thee why.—

[To HELICANUS.]

Shall we refresh us, sir, upon your shore,
And give you gold for such provision
As our intents will need?

LYS. With all my heart, sir; and when you come
ashore,
I have another suit.⁴

PER. You shall prevail,

⁹ — and be happy,] The word *be* I have supplied.

MALONE.

² — goddess argentive,] That is, regent of the silver moon.
So, in *The Rape of Lucrece*:

"Were Tarquin night, as he is but night's child,

"The silver-shining queen he would distain."

"In the chemical phrase, (as Lord Charlemont observes to me,) a language well understood when this play was written, Luna or Diana means silver, as Sol does gold." MALONE.

³ — blown sails;] i. e. swollen. So, in *Antony and Cleopatra*:

"A vent upon her arm, and something blown."

STEEVENS.

⁴ I have another suit.] The old copies read — I have another flight. But the answer of Pericles shews clearly that they are corrupt. The sense requires some word synonymous to request. I therefore read, — I have another suit. So, in *King Henry VIII*:

"I have a suit which you must not deny me." MALONE.

Were it to woo my daughter ; for it seems
You have been noble towards her.

LYS. Sir, lend your arm.

PER. Come, my Marina. [*Exeunt.*

Enter GOWER, before the Temple of Diana at Ephesus.

Gow. Now our sands are almost run ;
More a little, and then done.⁵
This, as my last boon, give me,⁶
(For such kindness must relieve me,)
That you aptly will suppose
What pageantry, what feats, what shows,
What minstrelsy, and pretty din,
The regent made in Mitylin,

This correction is undoubtedly judicious. I had formerly made an
idle attempt in support of the old reading STEEVENS.

⁵ *More a little, and then done.*] See the following note.

STEEVENS.

— *and then dumb.*] Permit me to add a few words more, and
then I shall be silent. The old copies have *dum*; in which way
I have observed in ancient books the word *dumb* was occasionally
spelt. Thus, in *The Metamorphosis of Pygmalion's Image*, by
J. Marston, 1598:

“ Look how the peevish papists crouch and kneel

“ To some *dum* idoll with their offering.”

There are many as imperfect rhymes in this play, as that of the
present couplet. So, in a former chorus, *moons* and *dooms*. Again,
at the end of this, *soon* and *doom*. Mr. Rowe reads:

More a little, and then done. MALONE.

Done is surely the true reading. See n. 9 in the following page.

STEEVENS.

⁶ *This, as my last boon, give me,*] The word *as*, which is not
found in the old copies, was supplied by Mr. Steevens, to complete
the metre. MALONE.

Some word is, in my opinion, still wanting to the measure,
Perhaps our author wrote:

This then, as my last boon, give me,——. STEEVENS.

To greet the king. So he has thriv'd,
 That he is promis'd to be wiv'd
 To fair Marina; but in no wise,
 Till he had done his sacrifice,⁷
 As Dian bade: whereto being bound,
 The interim, pray you, all confound.⁸
 In feather'd briefness sails are fill'd,
 And wishes fall out as they're will'd.
 At Ephesus, the temple see,
 Our king, and all his company.
 That he can hither come so soon,
 Is by your fancy's thankful boon.⁹ [Exit.

⁷ *Till he had done his sacrifice,*] That is, till *Pericles* had done his sacrifice. MALONE.

⁸ *The interim, pray you, all confound.*] So, in *King Henry V*:

" ——— Myself have play'd

" *The interim*, by remembering you 'tis past."

To confound here signifies to consume.—So, in *King Henry IV*:

" He did confound the best part of an hour,

" Exchanging hardiment with great Glendower."

MALONE.

⁹ *That he can hither come so soon,*

Is by your fancy's thankful boon.] Old copies—thankful doom; but as soon and doom are not rhymes corresponding, I read as in the text.

Thankful boon may signify—the licence you grant us in return for the pleasure we have afforded you in the course of the play; or, the boon for which we thank you. So, before in this chorus:

" This as my last boon give me." STEEVENS.

We had similar rhymes before:

" ——— if king Pericles

" Come not home in twice fix moons,

" He, obedient to their dooms,

" Will take the crown."

I have, therefore, not disturbed the reading of the old copy.

MALONE.

I have already expressed my belief, that in this last instance, a transposition is necessary:

" Come not, in twice fix moons, home,

" He, obedient to their doom,

" Will take" &c. STEEVENS.

SCENE III.

The Temple of Diana at Ephesus ; THAISA standing near the altar, as high priestess ;² a number of virgins on each side ; CERIMON and other inhabitants of Ephesus attending.

Enter PERICLES, with his Train ; LYSIMACHUS, HELICANUS, MARINA, and a Lady.

PER. Hail Dian ! to perform thy just command,
I here confess myself the king of Tyre ;
Who, frightened from my country, did wed³
The fair Thaisa, at Pentapolis.
At sea in childbed died she, but brought forth
A maid-child called Marina ; who, O goddess,
Wears yet thy silver livery.⁴ She at Tharsus

² Thaisa——as high-priestess ;] Does this accord with Iachimo's description :

“ Live, like *Diana's priestess*, 'twixt cold sheets ?”

Diana must have been woefully imposed on, if she received the mother of Marina as a maiden votress. STEEVENS.

³ Who, frightened from my country, did wed —] Country must be considered as a trisyllable. So, *entrance, semblance*, and many others. MALONE.

⁴ ——— who, O goddess,

Wears yet thy silver livery.] i. e. her white robe of innocence, as being yet under the protection of the goddess of chastity.

PERCY.

So, in Shakspeare's *Lover's Complaint* :

“ There my white stole of chastity I daft.”

We had the same expression before :

“ One twelve moons more she'll wear *Diana's livery*.”

MALONE.

Was nurs'd with Cleon; whom at fourteen years
 He sought to murder: but her better stars
 Brought her to Mitylene; against whose shore
 Riding, her fortunes brought the maid aboard us,
 Where, by her own most clear remembrance, she
 Made known herself my daughter.

THAI.

Voice and favour! —

You are, you are — O royal Pericles! ⁵ — [*She faints.*

PER. What means the woman? ⁶ she dies! help,
 gentlemen!

CER. Noble sir,

If you have told Diana's altar true,
 This is your wife.

PER.

Reverend appearer, no;

I threw her o'erboard with these very arms.

CER. Upon this coast, I warrant you.

PER.

'Tis most certain.

CER. Look to the lady; ⁷ — O, she's but o'erjoy'd.
 Early, one blust'ring morn, ⁸ this lady was
 Thrown on this shore. I op'd the coffin, and
 Found there rich jewels; ⁹ recover'd her, and plac'd
 her

⁵ *You are, you are — O royal Pericles!*] The similitude between this scene, and the discovery in the last act of *The Winter's Tale*, will, I suppose, strike every reader. MALONE.

⁶ *What means the woman?*] This reading was furnish'd by the second quarto. The first reads — What means the *mum*? MALONE.

⁷ *Look to the lady;*] When lady Macbeth pretends to swoon, on hearing the account of Duncan's murder, the same exclamation is used. These words belong, I believe, to Pericles. MALONE.

⁸ *Early, one blust'ring morn,*] Old copy — in blust'ring &c. The emendation, which is judicious, was furnished by Mr. Malone. STEEVENS.

⁹ *Found there rich jewels;*] The second quarto, the folios, and Mr. Rowe, read — *these* jewels. Pericles's next question shews that

Here in Diana's temple.²

PER. May we see them?

CER. Great sir, they shall be brought you to my house,

Whither I invite you.³ Look! Thaisa is Recover'd.

THAI. O, let me look!

If he be none of mine, my sanctity
Will to my sense⁴ bend no licentious ear,
But curb it, spite of seeing. O, my lord,
Are you not Pericles? Like him you speak,
Like him you are: Did you not name a tempest,
A birth, and death?

PER. The voice of dead Thaisa!

THAI. That Thaisa am I, supposed dead,
And drown'd.⁵

these could not be the poet's word. The true reading is found in the first quarto. It should be remembered, that Cerimon delivered these jewels to Thaisa, (before she left his house) in whose custody they afterwards remained. MALONE.

² *Here in Diana's temple.*] The same situation occurs again in *The Comedy of Errors*, where Ægeon loses his wife at sea, and finds her at last in a nunnery. STEEVENS.

³ ——— *they shall be brought you to my house, Whither I invite you.*] This circumstance bears some resemblance to the meeting of Leontes and Hermione. The office of Cerimon is not unlike that of Paulina in *The Winter's Tale*.

STEEVENS.

⁴ ——— *to my sense*—] *Sense* is here used for *sensual passion*. So also, in *Measure for Measure* and in *Hamlet*. [See note on—

“ ——— *Sense, sure, you have,*

“ *Else you could not have motion:*
in the latter, A& III. sc. iv.] MALONE.

⁵ ——— *supposed dead,*

And drown'd,] Supposed dead, and that my death was my drowning. MALONE.

Drown'd, in this instance, does not signify suffocated by water, but overwhelmed in it. Thus in *Knolles's History*: “Galleys might be *drowned* in the harbour with the great ordnance, before they could be rigged.” STEEVENS.

PER. Immortal Dian!

THAI. Now I know you better.—
When we with tears parted Pentapolis,
The king, my father, gave you such a ring.

[Shows a ring.]

PER. This, this: no more, you gods! your present kindness

Makes my past miseries sport:⁶ You shall do well,
That on the touching of her lips I may
Melt, and no more be seen.⁷ O come, be buried
A second time within these arms⁸.

MAR. My heart
Leaps to be gone into my mother's bosom.

[Kneels to THAISA.]

PER. Look, who kneels here! Flesh of thy flesh,
Thaïsa;
Thy burden at the sea, and call'd Marina,
For she was yielded there.

⁶ *This, this: no more, you gods! your present kindness
Makes my past miseries sport:*] So in *King Lear*:
“It is a chance that does redeem all sorrows
That ever I have felt.” MALONE.

⁷ ————— *I may
Melt, and no more be seen.*] This is a sentiment which Shakespeare never fails to introduce on occasions similar to the present. So, in *Othello*:

“————— If it were now to die
“ ‘I were now to be most happy,’ &c.

Again, in *The Winter's Tale*:

“If I might die within this hour, I have liv'd
“To die when I desire.” MALONE.

Melt, and no more be seen.] So, in the 39th *Psalms*:—“O spare me a little, that I may recover my strength, before I go hence, and be no more seen.” STEEVENS.

⁸ ————— *O come, be buried*

A second time within these arms:] So in *The Winter's Tale*:

“Not like a corse;—or if—not to be buried,
“But quick, and in mine arms.” MALONE.

THAI. Blefs'd, and mine own!⁹

HEL. Hail, madam, and my queen!

THAI. I know you not.

PER. You have heard me say, when I did fly from Tyre,

I left behind an ancient substitute,

Can you remember what I call'd the man?

I have nam'd him oft.

THAI. 'Twas Helicanus then.

PER. Still confirmation:

Embrace him dear Thaisa; this is he,

Now do I long to hear how you were found;

How possibly preserv'd; and whom to thank,

Besides the gods, for this great miracle.

THAI. Lord Cerimon, my lord; this man,

Through whom the gods have shown their power;
that can

From first to last resolve you.

PER. Reverend sir,

The gods can have no mortal officer

More like a god than you. Will you deliver

How this dead queen re-lives?

CER. I will, my lord.

Beseech you, first go with me to my house,

Where shall be shown you all was found with her;

How she came placed here within the temple:

No needful thing omitted.

PER. Pure Diana!

* *Bless'd, and mine own!*] So, in *The Winter's Tale*:

"Tell me, *mine own*,

"Where hast thou been preserv'd? Where liv'd? How found

"Thy father's court?" MALONE.

I bleſs thee² for thy viſion, and will offer
 My night oblations to thee. Thaiſa,
 This prince, the fair-betrothed³ of your daughter,
 Shall marry her at Pentapolis.⁴ And now,
 This ornament that makes me look ſo diſmal,
 Will I, my lov'd Marina, clip to form;
 And what this fourteen years no razor touch'd,
 To grace thy marriage-day, I'll beautify.⁵

² I bleſs thee —] For the inſertion of the perſonal pronoun I am reſponſible. MALONE.

³ — the fair-betrothed —] i. e. fairly contracted, honourably affianced. STEEVENS.

⁴ — Thaiſa,
 This prince, the fair-betrothed of your daughter,
 Shall marry her at Pentapolis.] So, in the laſt ſcene of *The Winter's Tale*, Leontes informs Paulina:

“ — This your ſon-in-law,
 “ And ſon unto the king, (whom heavens directing,)
 “ Is troth-plight to your daughter.” MALONE.

⁵ — And now,
 This ornament that makes me look ſo diſmal,
 Will I, my lov'd Marina, clip to form;
 And what this fourteen years no razor touch'd,
 To grace thy marriage-day, I'll beautify.] So, in *Much Ado about Nothing*: “ — the barber's man hath been ſeen with him; and the old ornament of his cheek hath already ſtuff'd tennis balls.”

The author has here followed Gower, or *Gesta Romanorum*:

“ — this a vowe to God I make,
 “ That I ſhall never for hir ſake
 “ My berde for no likynge ſhave,
 “ Till it befallē that I have
 “ In convenable time of age
 “ Beſette hir unto mariage.” *Confefſio Amantis*.

The word *ſo* in the firſt line, and the words—*my lov'd Marina*, in the ſecond, which both the ſenſe and metre require, I have ſupplied. MALONE.

The author is in this place guilty of a ſlight inadvertency. It was but a ſhort time before, when Pericles arriv'd at Tharſus, and heard of his daughter's death, that he made a vow never to waſh his face or cut his hair. M. MASON.

See p. 131, n. 4: where, if my reading be not erroneous, a

THAI. Lord Cerimon hath letters of good credit,
Sir, that my father's dead.

PER. Heavens make a star of him?⁶ Yet there,
my queen,
We'll celebrate their nuptials, and ourselves
Will in that kingdom spend our following days;
Our son and daughter shall in Tyrus reign.
Lord Cerimon, we do our longing stay,
To hear the rest untold.—Sir, lead the way.⁷

[*Exeunt.*]

Enter GOWER.

Gow. In Antioch, and his daughter,⁸ you
have heard
Of monstrous lust the due and just reward:
In Pericles, his queen and daughter, seen
(Although assail'd with fortune fierce and keen,)

proof will be found that this vow was made almost immediately
after the birth of Marina; and consequently that Mr. M. Malone's
present remark has no sure foundation. STEEVENS.

⁶ *Heavens make a star of him!*] So, in *Romeo and Juliet* a

“Take him and cut him into little stars ——.”

Again, in *Cymbeline*:

“——— for they are fit

“To inlay heaven with stars.” STEEVENS.

⁷ *Sir, lead the way.*] Dr. Johnson has justly objected to the
lame and impotent conclusion of the second part of *King Henry IV*:
“Come, will you hence?” The concluding line of *The Winter's
Tale* furnishes us with one equally abrupt, and nearly resembling
the present:—“Hastily lead away.” This passage will justify the
correction of the old copy now made. It reads—Sir, *leads* the
way. MALONE.

⁸ *In Antioch, and his daughter,*] The old copies read—*In Antio-
chus and his daughter, &c.* The correction was suggested by Mr.
Steevens. “So, (as he observes,) in Shakspeare's other plays,
France, for the king of France; *Morocco*, for the king of Mo-
rocco,” &c. MALONE.

Virtue preserv'd from fell destruction's blast,
Let on by heaven, and crown'd with joy at
last.⁹

In Helicanus may you well descry
A figure of truth, of faith, of loyalty:
In reverend Cerimon there well appears,
The worth that learned charity aye wears.
For wicked Cleon and his wife, when fame
Had spread their cursed deed, and honour'd
name²

Of Pericles, to rage the city turn;
That him and his they in his palace burn.
The gods for murder seemed so content
To punish them; although not done, but
meant.³

So, on your patience evermore attending,
New joy wait on you! Here our play has
ending. [Exit GOWER.⁴

⁹ *Virtue preserv'd from fell destruction's blast,
Led on by heaven, and crown'd with joy at last.* All the copies
are here, I think, manifestly corrupt.— They read:

Virtue preferr'd from fell destruction's blast——.

The gross and numerous errors of even the most accurate copy
of this play, will, it is hoped, justify the liberty that has been taken
on this and some other occasions.

It would be difficult to produce from the works of Shakspeare
many couplets more spirited and harmonious than this. MALONE.

² —— and honour'd name —] The first and second quarto read
—the honour'd name. The reading of the text, which appears to
me more intelligible, is that of the folio 1664. *The city* is here
used for the collective body of the citizens. MALONE.

³ *To punish them; although not done, but meant.*] The defective
metre of this line in the old copy, induces me to think that the
word *Them*, which I have supplied, was omitted by the carelessness
of the printer. MALONE.

⁴ This play is so uncommonly corrupted by the printers, &c.
that it does not so much seem to want illustration as emendation:
and the errors are so numerous and gross, that one is tempted to

suspect almost every line where there is the least deviation in the language from what is either usual or proper. Many of the corruptions appear to have arisen from an illiterate transcriber having written the speeches by ear from an inaccurate reciter: who between them both have rendered the text (in the verbs particularly) very ungrammatical.

More of the phraseology used in the genuine dramas of Shakspeare prevails in *Pericles*, than in any of the other six doubted plays. PERCY.

The fragment of the MS. poem, mentioned in the preliminary observations, has suffered so much by time, as to be scarcely legible. The parchment on which it is written having been converted into the cover of a book, for which purpose its edges were cut off, some words are entirely lost. However, from the following concluding lines the reader may be enabled to form a judgement with respect to the age of this piece:

" thys was translatyd almost at englondes ende
 " to the makers stat tak sich a mynde
 " have y take hys bedys on hond and sayd hys patr.
 nost^r. and crede
 " Thomas * vicary y understonde at wymborne mynstre in
 that stede
 " y thouzte zou have wryte hit is nouzt worth to
 be knowe
 " . . . that wole the sothe ywyte go thider and me wol the
 schewe."

On the subject of *Pericles*, Lillo formed a tragedy of three acts, which was first represented in the year 1738.

To a former edition of this play were subjoined two Dissertations; one written by Mr. Steevens, the other by me. In the latter I urged such arguments as then appeared to me to have weight, to prove that it was the entire work of Shakspeare, and one of his earliest compositions. Mr. Steevens on the other hand maintained, that it was originally the production of some elder playwright, and afterwards improved by our poet, whose hand was acknowledged to be visible in many scenes throughout the play. On a review of the various arguments which each of us produced in favour of his own hypothesis, I am now convinced that the theory of Mr. Steevens was right, and have no difficulty in acknowledging my own to be erroneous.

This play was entered on the Stationers' books, together with

* The letters in the Italick character have been supplied by the conjecture of Mr. Tyrwhitt, who very obligingly examined this ancient fragment, and furnished the editor with the above extract.

Antony and Cleopatra, in the year 1608, by Edward Blount, a bookseller of eminence, and one of the publishers of the first folio edition of Shakspeare's works. It was printed with his name in the title-page, in his life-time; but this circumstance proves nothing; because by the knavery of booksellers other pieces were also ascribed to him in his life-time, of which he indubitably wrote not a line. Nor is it necessary to urge in support of its genuineness, that at a subsequent period it was ascribed to him by several dramatick writers. I wish not to rely on any circumstance of that kind; because in all questions of this nature, internal evidence is the best that can be produced, and to every person intimately acquainted with our poet's writings, must in the present case be decisive. The congenial sentiments, the numerous expressions bearing a striking similitude to passages in his undisputed plays, some of the incidents, the situation of many of the persons, and in various places the colour of the style, all these combine to set the seal of Shakspeare on the play before us, and furnish us with internal and irresistible proofs, that a considerable portion of this piece, as it now appears, was written by him. The greater part of the three last acts may, I think, on this ground be safely ascribed to him; and his hand may be traced occasionally in the other two divisions.

To alter, new-model, and improve the unsuccessful dramas of preceding writers, was, I believe, much more common in the time of Shakspeare than is generally supposed. This piece having been thus new-modelled by our poet, and enriched with many happy strokes from his pen, is unquestionably entitled to that place among his works, which it has now obtained. MALONE.

After Mr. Malone's retraction, (which is no less honourable to himself than to the present editor of *Pericles*,) it may be asked why the dissertations mentioned in the foregoing note appear a second time in print. To such a question I am not unwilling to reply. My sole motive for republishing them is to manifest that the skill displayed by my late opponent in defence of what he conceived to have been right, can only be exceeded by the liberality of his concession since he has supposed himself in the wrong.

STEEVENS.

In a former disquisition concerning this play, I mentioned, that the dumb shows, which are found in it, induced me to doubt whether it came from the pen of Shakspeare. The sentiments that I then expressed, were suggested by a very hasty and transient survey of the piece. I am still, however, of opinion, that this consideration (our author having expressly ridiculed such exhibitions) might in a very doubtful question have some weight. But weaker proofs must yield to stronger. It is idle to lay any great stress upon such a slight circumstance, when the piece itself fur-

nishes internal and irresistible evidence of its authenticity. The congenial sentiments, the numerous expressions bearing a striking similitude to passages in his undisputed plays, the incidents, the situations of the persons, the colour of the style, at least through the greater part of the play, all, in my apprehension, conspire to set the seal of Shakspeare on this performance. What then shall we say to these dumb shows? Either, that the poet's practice was not always conformable to his opinions, (of which there are abundant proofs) or, (what I rather believe to be the case) that this was one of his earliest dramas, written at a time when these exhibitions were much admired, and before he had seen the absurdity of such ridiculous pageants: probably, in the year 1590, or 1591.*

Mr. Rowe in his first edition of Shakspeare says, "It is owned that some part of *Pericles* certainly was written by him, particularly the last act." Dr. Farmer, whose opinion in every thing that relates to our author has deservedly the greatest weight, thinks the hand of Shakspeare may be sometimes seen in the latter part of the play, and there only. The scene, in the last act, in which *Pericles* discovers his daughter, is indeed eminently beautiful; but the whole piece appears to me to furnish abundant proofs of the hand of Shakspeare. The inequalities in different parts of it are not greater than may be found in some of his other dramas. It should be remembered also, that Dryden, who lived near enough the time to be well informed, has pronounced this play to be our author's first performance:

"Shakspeare's own Muse his *Pericles* first bore;

"*The prince of Tyre* was elder than *the Moor*."

Let me add, that the contemptuous manner in which Ben Jonson has mentioned it, is, in my apprehension, another proof of its authenticity. In his memorable Ode, written soon after his *New Inn* had been damned, when he was comparing his own unsuccessful pieces with the applauded dramas of his contemporaries, he naturally chose to point at what he esteemed a weak performance of a rival, whom he appears to have envied and hated merely because the splendor of his genius had eclipsed his own, and had rendered the reception of those tame and disgusting imitations of antiquity, which he boastingly called the only legitimate English dramas, as cold as the performances themselves.

* If this play was written in the year 1590 or 1591, with what colour of truth could it be styled (as it is in the title-page to the first edition of it, 4to. 1609,) "the late and much admired" &c.? STEEVES.

As the subject is of some curiosity, I shall make no apology for laying before the reader a more minute investigation of it. It is proper, however, to inform him, that one of the following dissertations on the genuineness of this play precedes the other only for a reason assigned by Dogberry, that *where two men ride on a horse, one must ride behind*. That we might catch hints from the strictures of each other, and collect what we could mutually advance into a point, Mr. Steevens and I set forward with an agreement to maintain the propriety of our respective suppositions relative to this piece, as far as we were able; to submit our remarks, as they gradually increased, alternately to each other, and to dispute the opposite hypothesis, till one of us should acquiesce in the opinion of his opponent, or each remain confirmed in his own. The reader is therefore requested to bear in mind, that if the last series of arguments be considered as an answer to the first, the first was equally written in reply to the last:

“ ——— unus sese armat utroque,

“ Unaque mens animat non dissociabilis ambos.”

MALONE.

THAT this tragedy has some merit, it were vain to deny; but that it is the entire composition of Shakspeare, is more than can be hastily granted. I shall not venture, with Dr. Farmer, to determine that the hand of our great poet is *only* visible in the last act, for I think it appears in several passages dispersed over each of these divisions. I find it difficult, however, to persuade myself that he was the original fabricator of the plot, or the author of every dialogue, chorus, &c. and this opinion is founded on a concurrence of circumstances which I shall attempt to enumerate, that the reader may have the benefit of all the lights I am able to throw on so obscure a subject.

Be it first observed, that most of the choruses in *Pericles* are written in a measure which Shakspeare has not employed on the same occasion, either in *The Winter's Tale*, *Romeo and Juliet*, or *King Henry the Fifth*. If it be urged, that throughout these recitations Gower was his model, I can safely affirm that their language, and sometimes their versification, by no means resembles that of Chaucer's contemporary. One of these monologues is composed in hexameters, and another in alternate rhymes; neither of which are ever found in his printed works, or those which yet remain in manuscript; nor does he, like the author of *Pericles*, introduce four and five-foot metre in the same series of lines. If Shakspeare therefore be allowed to have copied not only the general outline, but even the peculiarities of nature with ease and accuracy, we may surely suppose that, at the expence of some unprofitable labour, he would not have failed so egregiously in his imitation of antiquated style or numbers.—That he could assume with nicety

the terms of affectation and pedantry, he has shown in the characters of *Ofrick* and *Armado*, *Holofernes* and *Nathaniel*. That he could successfully counterfeit provincial dialects, we may learn from *Edgar* and *Sir Hugh Evans*; and that he was no stranger to the peculiarities of foreign pronunciation, is likewise evident from several scenes of English tinged with French, in *The Merry Wives of Windsor* and *King Henry the Fifth*.*

But it is here urged by Mr. Malone, that an exact imitation of Gower would have proved unintelligible to any audience during the reign of Elizabeth. If it were (which I am slow to admit) our author's judgement would scarce have permitted him to choose an agent so inadequate to the purpose of an interpreter; one whose years and phraseology must be set at variance before he could be understood, one who was to assume the form, office, and habit of an ancient, and was yet to speak the language of a modern.

I am ready to allow my opponent that the authors who introduced *Machiavel*, *Guicciardine*, and the *Monk of Chester*, on the stage, have never yet been blamed because they avoided to make the two former speak in their native tongue, and the latter in the English dialect of his age. The proper language of the Italian statesman and historian, could not have been understood by our common audiences; and as to *Rainulph*, he is known to have composed his chronicle in Latin. Besides, these three personages were writers in prose. They are alike called up to superintend the relations which were originally found in their respective books; and the magick that converted them into poets, might claim an equal power over their modes of declamation. The case is otherwise, when ancient bards, whose compositions were in English, are summoned from the grave to instruct their countrymen; for these apparitions may be expected to speak in the style and language that distinguishes

* Notwithstanding what I have advanced in favour of Shakspeare's uncommon powers of imitation, I am by no means sure he would have proved successful in a cold attempt to copy the peculiarities of language more ancient than his own. His exalted genius would have taught him to despise so servile an undertaking; and his good sense would have restrained him from engaging in a task which he had neither leisure nor patience to perform. His talents are displayed in copies from originals of a higher rank. Neither am I convinced that inferior writers have been over-lucky in poetical mimickries of their early predecessors. It is less difficult to deform language, than to bestow on it the true cast of antiquity; and though the licentiousness of Chaucer, and the obsolete words employed by Gower, are within the reach of moderate abilities, the humour of the one, and the general idiom of the other, are not quite so easy of attainment. The best of our modern poets have succeeded but tolerably in short compositions of this kind, and have therefore shown their prudence in attempting none of equal length with the assembled choruses in *Pericles*, which consist at least of three hundred lines. — Mr. Pope professes to give us a story in the manner of Chaucer; but uses a metre on the occasion in which not a single tale of that author is written.

their real age, and their known productions, when there is no sufficient reason why they should depart from them.

If the inequalities of measure which I have pointed out, be also visible in the lyrick parts of *Macbeth*, &c. I must observe that throughout these plays our author has not professed to imitate the style or manner of any acknowledged character or age; and therefore was tied down to the observation of no particular rules. Most of the irregular lines, however, in *A Midsummer Night's Dream*, &c. I suspect of having been prolonged by casual monosyllables, which stole into them through the inattention of the copyist, or the impertinence of the speaker.—If indeed the choruses in *Pericles* contain many such marked expressions as are discoverable in Shakspeare's other dramas, I must confess that they have hitherto escaped my notice; unless they may be said to occur in particulars which of necessity must be common to all soliloquies of a similar kind. Such interlocutions cannot fail occasionally to contain the same modes of address, and the same persuasive arguments to solicit indulgence and secure applause. As for the *ardentia verba* celebrated by Mr. Malone, (to borrow Milton's phrase,) in my apprehension they *burn but cold and froze*.

To these observations I may add, that though Shakspeare seems to have been well versed in the writings of *Chaucer*, his plays contain no marks of his acquaintance with the works of *Gower*, from whose fund of stories not one of his plots is adopted. When I quoted the *Confessio Amantis* to illustrate "Florentius' love" in *The Taming of a Shrew*, it was only because I had then met with no other book in which that tale was related.—I ought not to quit the subject of these choruses without remarking that *Gower* interposes no less than six times in the course of our play, exclusive of his introduction and peroration. Indeed he enters as often as any chasm in the story requires to be supplied. I do not recollect the same practice in other tragedies, to which the chorus usually serves as a prologue, and then appears only between the acts. Shakspeare's legitimate pieces in which these mediators are found, might still be represented without their aid; but the omission of *Gower* in *Pericles* would render it so perfectly confused, that the audience might justly exclaim with *Othello*:—"Chaos is come again."

Very little that can tend with certainty to establish or oppose our author's exclusive right in this dramatick performance, is to be collected from the *dumb shows*; for he has no such in his other plays as will serve to direct our judgement. These in *Pericles* are not introduced (in compliance with two ancient customs) at stated periods, or for the sake of adventitious splendor. They do not appear before every act, like those in *Ferrex and Porrex*; they are not, like those in *Jocasta*, merely ostentatious. Such deviations from common practice incline me to believe that originally there were no mute exhibitions at all throughout the piece; but that

when Shakspeare undertook to reform it, finding some parts peculiarly long or uninteresting, he now and then struck out the dialogue, and only left the action in its room; advising the author to add a few lines to his choruses, as auxiliaries on the occasion. Those whose fate it is to be engaged in the repairs of an old mansion-house, must submit to many awkward expedients, which they would have escaped in a fabrick constructed on their own plan: or it might be observed, that though Shakspeare has expressed his contempt of such *dumb shows* as were *inexplicable*, there is no reason to believe he would have pointed the same ridicule at others which were more easily understood. I do not readily perceive that the aid of a *dumb show* is much more reprehensible than that of a *chorus*:

“ Segnius irritant animos demissa per aures,

“ Quam quæ sunt oculis subiecta fidelibus.”

If it be observed that the latter will admit of sentiment and poetical imagery, it may be also urged that the former will serve to furnish out such spectacles of magnificence as should by no means appear despicable in a kingdom which has ever encouraged the pomp of lord mayors' feasts, installments, and coronations.—I should extend these remarks to an unwarrantable length, or might be tempted to prove that many of Shakspeare's plays exhibit traces of these solemn pantomimes; * though they are too adroitly managed by him to have need of verbal interpretation.

Next it may be remarked, that the valuable parts of *Pericles* are more distinguished by their poetical turn, than by variety of character, or command over the passions. Partial graces are indeed almost the only improvements that the mender of a play already written can easily introduce; for an error in the first concoction can be redeemed by no future process of chemistry. A few flowery lines may here and there be strewn on the surface of a dramatick piece; but these have little power to impregnate its general mass. Character, on the contrary, must be designed at the author's outset, and proceed with gradual congeniality through the whole. In genuine Shakspeare, it insinuates itself every where, with an address like that of Virgil's snake—

* The reader who is willing to pursue this hint, may consult what are now called the *stage directions*, throughout the folio 1623, in the following pages. I refer to this copy, because it cannot be suspected of modern interpolation. *Tempest*, p. 13, 15, 16. *All's Well &c.* 234, 238. *King Henry VI.* P. I. 100, 102, 105. Ditto, P. II. 125, 127, 129. Ditto, P. III. 164. *King Henry VIII.* 206, 207, 211, 315, 224, 226, 231. *Coriolanus*, 6, 7. *Titus Andronicus*, 31. *Timon*, 82. *Macbeth*, 135, 144. *Hamlet*, 267. *Antony and Cleopatra*, 151, 355. *Cymbeline*, 392, 393.

“ ——— fit tortile collo

“ Aurum ingens coluber; fit longæ tænia vittæ,

“ Inne&itque comas, & membris lubricus errat.”

But the drama before us contains no discrimination of manners, * (except in the comick dialogues,) very few traces of original thought, and is evidently destitute of that intelligence and useful knowledge that pervade even the meanest of Shakspeare's undisputed performances. To speak more plainly, it is neither enriched by the gems that sparkle through the rubbish of *Love's Labour's Lost*, nor the good sense which so often fertilizes the barren fable of *The Two Gentlemen of Verona*.—*Pericles*, in short, is little more than a string of adventures so numerous, so inartificially crowded together, and so far removed from probability, that in my private judgement, I must acquit even the irregular and lawless Shakspeare of having constructed the fabrick of the drama, though he has certainly bestowed some decoration on its parts. Yet even this decoration, like embroidery on a blanket, only serves by contrast to expose the meanness of the original materials. That the plays of Shakspeare have their inequalities likewise, is sufficiently understood; but they are still the inequalities of Shakspeare. He may occasionally be absurd, but is seldom foolish; he may be censured, but can rarely be despised.

I do not recollect a single plot of Shakspeare's formation (or even adoption from preceding plays or novels), in which the majority of the characters are not so well connected, and so necessary in respect of each other, that they proceed in combination to the end of the story; unless that story (as in the cases of *Antigonus* and *Mercutio*) requires the interposition of death. In *Pericles* this continuity is wanting;

“ ——disiectas moles, avulsaque faxis

“ Saxa vides;” ——

and even with the aid of *Gower* the scenes are rather loosely tacked together, than closely interwoven. We see no more of *Antiochus* after his first appearance. His anonymous daughter utters but one unintelligible couplet, and then vanishes. *Simonides* likewise is lost as soon as the marriage of *Thaisa* is over; and the punishment of *Cleon* and his wife, which poetick justice demanded, makes no part of the action, but is related in a kind of epilogue by *Gower*. This is at least a practice which in no instance has received the sanction of Shakspeare. From such deficiency of mutual interest, and *liaison* among the personages of the drama,

* Those opticks that can detect the smallest vestige of Shakspeare in the character of the *Pentapolitan monarch*, cannot fail with equal felicity to discover *Helen's beauty in a brow of Egypt*, and to find all that should adorn the *Graces*, in the persons and conduct of the *weird sisters*. Compared with this *Simonides*, the *King of Navarre* in *Love's Labour's Lost*, *Theseus* in the *Midsummer Night's Dream*, and the *Rex fistulatissimus* in *Al's well that ends well*, are the rarest compounds of *Machiavel* and *Hercules*.

I am further strengthened in my belief that our great poet had no share in construing it.* Dr. Johnson long ago observed that

* It is remarkable, that not a name appropriated by Shakspeare to any character throughout his other plays, is to be found in this. At the same time the reader will observe that, except in such pieces as are built on historical subjects, or English fables, he employs the same proper names repeatedly in his different dramas.

Antonio.	Tempest.	Two Gent.	Much Ado. T. Night. M. of V.
Sebastian.	_____	Tw. Night.	
Ferdinand.	_____	L. L. Loft.	
Francisco.	_____	Hamlet.	
Stephano.	_____	M. of Ven.	
Helena.	Cymbeline.	All's Well.	M. N. Dr. Tr. and Cress.
Demetrius.	M. N. Dr.	Ant. and Cl.	
Valentine.	Two Gent.	Tw. Night.	
Balthazar.	Much Ado.	M. of Ven.	Com. of E. R. and Jul.
Escalus.	R. and Jul.	M. for Meas.	
Claudio.	Much Ado.	_____	
Juliet.	R. and Jul.	_____	
Mariana.	M. for Meas.	All's Well.	
Vincentio.	Tam. the Shrew.	_____	
Portia.	Julius Cæsar.	M. of Ven.	
Gratiano.	Othello.	_____	
Rosaline.	L. L. Loft.	As you &c.	
Katharine.	Tam. the Shrew.	L. L. Loft	
Maria.	Twelfth Night.	_____	
Emilia.	Othello.	W. Tale.	Com. of E.
Angelo.	M. for Meas.	Com. of E.	
Varro.	Timon.	Julius Cæsar.	
Flavius.	_____	_____	
Lucilius.	_____	_____	
Diomedes.	Tr. and Cress.	Ant. and Cleo.	
Varrius.	M. for Meas.	_____	
Cornelius.	Hamlet.	Cymbeline.	
Bianca.	Othello.	T. the Shrew.	
Paris.	Tr. and Cress.	R. and Jul.	
Baptista.	Hamlet.	T. the Shr.	
Claudius.	_____	Jul. Cæsar.	
Philo.	Ant. and Cleo.	Timon.	
Ventidius.	_____	_____	
Lucius.	Cymbeline.	_____	
Cesar.	Twelfth Night.	Ant. and Cleo.	

To these might be added such as only differ from each other by means of fresh terminations:

Launce.	Two Gent.	and Launcelot.	Merchant of Venice.
Adrian.	Tempest.	and Adriana.	Comedy of Errors.
Francisco.	Hamlet, &c.	and Francisca.	Measure for Measure.
Luce.	Com. of Errors.	Lucina, <i>ibid.</i>	Lucetta. Two Gent.
Silvius.	As you like it.	and Silvia.	Two Gent. of Verona.
Egeus.	Mid. Night's Dr.	and Egeon.	Comedy of Errors.
Hortensius.	Timon.	and Hortensio.	Taming of the Shrew.
Leonato.	Much Ado.	and Leonatus.	Cymbeline.

his *real* power is not seen in the splendor of particular passages, but in the progress of his fable, and the tenour of his dialogue: and when it becomes necessary for me to quote a decision founded on comprehensive views, I can appeal to none in which I should more implicitly confide.—*Gower* relates the story of *Pericles* in a manner not quite so desultory; and yet such a tale as that of *Prince Appolyn*, in its most perfect state, would hardly have attracted the notice of any playwright, except one who was quite a novice in the rules of his art. Mr. Malone indeed observes that our author has pursued the legend exactly as he found it in the *Confessio Amantis*, or elsewhere. I can only add, that this is by no means his practice in any other dramas, except such as are merely historical, or founded on facts from which he could not venture to deviate, because they were universally believed. Shakspeare has deserted his originals in *As you like it*, *Hamlet*, *King Lear*, &c. The curious reader may easily convince himself of the truth of these assertions.

That Shakspeare has repeated in his later plays any material circumstances which he had adopted in his more early ones, I am by no means ready to allow. Some smaller coincidences with himself may perhaps be discovered. Though it be not usual for one architect to build two fabricks exactly alike, he may yet be found to have distributed many ornaments in common over both, and to have fitted up more than one apartment with the same cornice and mouldings. If *Pericles* should be supposed to bear any general and striking resemblance to *The Winter's Tale*, let me enquire in what part of the former we are to search for the slightest traces of *Leontes'* jealousy (the hinge on which the fable turns) the noble fortitude of *Hermione*, the gallantry of *Florizel*, the spirit of *Paulina*, or the humour of *Autolycus*? Two stories cannot be said to have much correspondence, when the chief features that distinguish the one, are entirely wanting in the other.

Names that in some plays are appropriated to speaking characters, in other dramas are introduced as belonging only to absent persons or things. Thus we have mention of a

Rosaline, a Lucio, a Helena, a Valentine, &c. in *Romeo and Juliet*.
Isabella, Escalus, Antonio, and Sebastian, in *All's well that ends well*.
Capulet and Roderigo, in *Twelfth Night*.

Ferdinand and Troilus, in the *Taming of a Shrew*, &c.

I have taken this minute trouble to gain an opportunity of observing how unlikely it is that Shakspeare should have been content to use second-hand names in so many of his more finished plays, and at the same time have bestowed original ones throughout the scenes of *Pericles*. This affords additional suspicion, to me at least, that the story, and the personæ dramatis, were not of our author's selection.—Neither *Gower*, nor the translator of *King Appolyn*, has been followed on this occasion; for the names of *Pericles*, *Escanes*, *Simonides*, *Cleon*, *Lyfimachus*, and *Marina*, are foreign to the old story, as related both by the poet and the novelist.

Mr. Malone is likewise willing to suppose that Shakspeare contracted his dialogue in the last act of *The Winter's Tale*, because he had before exhausted himself on the same subject in *Pericles*. But it is easy to justify this distinction in our poet's conduct, on other principles. Neither the king or queen of Tyre feels the smallest degree of self-reproach. They meet with repeated expressions of rapture, for they were parted only by unprovoked misfortune. They speak without reserve, because there is nothing in their story which the one or the other can wish to be suppressed.—*Leontes*, on the contrary, seems content to welcome his return of happiness without expatiating on the means by which he had formerly lost it; nor does *Hermione* recapitulate her sufferings, through fear to revive the memory of particulars which might be construed into a reflection of her husband's jealousy. The discovery of *Marina* would likewise admit of clamorous transport, for similar reasons; but whatever could be said on the restoration of *Perdita* to her mother, would only tend to prolong the remorse of her father. Throughout the notes which I have contributed to the play of *Pericles*, I have not been backward to point out many of the particulars on which the opinion of Mr. Malone is built; for as truth, not victory, is the object of us both, I am sure we cannot wish to keep any part of the evidence that may seem to affect our reciprocal opinions, out of sight.

Mr. Malone is likewise solicitous to prove, from the wildness and irregularity of the fable, &c. that this was either our author's first, or one of his earliest dramas. It might have been so; and yet I am sorry to observe that the same qualities predominate in his more mature performances; but there these defects are instrumental in producing beauties. If we travel in *Antony and Cleopatra* from *Alexandria* to *Rome*—to *Messina*—into *Syria*—to *Athens*—to *Adrium*, we are still relieved in the course of our peregrinations by variety of objects, and importance of events. But are we rewarded in the same manner for our journeys from *Antioch* to *Tyre*, from *Tyre* to *Pentapolis*, from *Pentapolis* to *Tharsus*, from *Tharsus* to *Tyre*, from *Tyre* to *Mitylene*, and from *Mitylene* to *Ephesus*?—In one light, indeed, I am ready to allow *Pericles* was our poet's first attempt. Before he was satisfied with his own strength, and trusted himself to the publick, he might have tried his hand with a partner, and entered the theatre in disguise. Before he ventured to face an audience on the stage, it was natural that he should peep at them through the curtain.

What Mr. Malone has called the *inequalities of the poetry*, I should rather term the *patchwork of the style*, in which the general flow of Shakspeare is not often visible. An unwearied blaze of words, like that which burns throughout *Phædra* and *Hippolitus*, and *Mariamne*, is never attempted by our author; for such uniformity could be maintained but by keeping nature at a distance. Inequality and wildness, therefore, cannot be received as criterions by which we are to distinguish the early pieces of Shakspeare from those which were written at a later period.

But one peculiarity relative to the complete genuineness of this play, has hitherto been disregarded, though in my opinion it is absolutely decisive. I shall not hesitate to affirm, that through different parts of *Pericles*, there are more frequent and more awkward ellipses than occur in all the other dramas attributed to the same author; and that these figures of speech appear only in such worthless portions of the dialogue as cannot with justice be imputed to him. Were the play the work of any single hand, or had it been corrupted only by a printer, it is natural to suppose that this clipped jargon would have been scattered over it with equality. Had it been the composition of our great poet, he would be found to have availed himself of the same license in his other tragedies; nor perhaps, would an individual writer have called the same characters and places alternately *Pericles* and *Pericles*, *Thaïsa* and *Thaïsa*, *Pentapōlis* and *Pentapōlis*. Shakspeare never varies the quantity of his proper names in the compass of one play. In *Cymbeline* we always meet with *Posthumus*, not *Posthūmus*, *Arviragus*, and not *Arvirāgus*.

It may appear singular that I have hitherto laid no stress on such parallels between the acknowledged plays of Shakspeare and *Pericles*, as are produced in the course of our preceding illustrations. But perhaps any argument that could be derived from so few of these, ought not to be decisive; for the same reasoning might tend to prove that every little piece of coincidence of thought and expression, is in reality one of the petty larcenies of literature; and thus we might in the end impeach the original merit of those whom we ought not to suspect of having need to borrow from their predecessors.* I can only add on this subject, (like Dr. Farmer) that the world is already possessed of the *Marks of Imitation*; and that there is scarce one English tragedy but bears some slight internal resemblance to another. I therefore attempt no deduction from premises occasionally fallacious, nor pretend to discover in the piece before us the draughts of scenes which were afterwards more happily wrought, or the slender and crude principles of ideas which on other occasions were dilated into consequence, or polished into lustre.† Not that such a kind of evidence, however strong,

* Dr. Johnson once assured me, that when he wrote his *Irene* he had never read *Othello*; but meeting with it soon afterwards, was surprized to find he had given one of his characters a speech very strongly resembling that in which Cassio describes the effects produced by Desdemona's beauty on such inanimate objects as the *gutter'd rocks and congregated sands*. The doctor added, that on making the discovery, for fear of imputed plagiarism, he struck out this accidental coincidence from his own tragedy.

† Though I admit that a small portion of general and occasional relations may pass unsuspected from the works of one author into those of another, yet when multitudes of minute coincidences occur, they must have owed their introduction to contrivance and design. The surest and least equivocal marks of imitation (says Dr. Hurd) are to be found in peculiarities of phrase and diction; an identity in both, is the most certain note of plagiarism.

or however skilfully applied, would divest my former arguments of their weight; for I admit without reserve that Shakspeare

“ ——— whose hopeful colours

“ Advance a half-fac'd sun striving to shine,”

This observation inclines me to offer a few words in regard to Shakspeare's imputed share in *The Two Noble Kinsmen*.

On Mr. Pope's opinion relative to this subject, no great reliance can be placed; for he who reprobated *The Winter's Tale* as a performance alien to Shakspeare, could boast of little acquaintance with the spirit or manner of the author whom he undertook to correct and explain.

Dr. Warburton (Vol. I. after the table of editions) expresses a belief that our great poet wrote “the first act, but in his worst manner.” The Doctor indeed only seems to have been ambitious of adding somewhat (though at random) to the decision of his predecessor.

Mr. Seward's enquiry into the authenticity of this piece, has been fully examined by Mr. Colman, who adduces several arguments to prove that our author had no concern in it. [See Beaumont and Fletcher, last edit. Vol. I. p. 118.] Mr. Colman might have added more to the same purpose; but luckily for the publick, his pen is always better engaged than in critical and antiquarian disquisitions.

As Dr. Farmer has advanced but little on the present occasion, I confess my inability to determine the point on which his conclusion is founded.

This play, however, was not printed till eighteen years after the death of Shakspeare; and its title-page carries all the air of a canting book-seller's imposition. Would any one else have thought it necessary to tell the world, that Fletcher and his pretended coadjutor, were “*memorable worthies*?” The piece too was printed for one John Waterston, a man who had no copy-right in any of our author's other dramas. It was equally unknown to the editors in 1623, and 1632; and was rejected by those in 1664, and 1685.---In 1661, Kirkman, another knight of the rubrick post, issued out *The Birth of Merlin*, by Rowley and Shakspeare. Are we to receive a part of this also as a genuine work of the latter? for the authority of Kirkman is as respectable as that of Waterston.---I may add, as a similar instance of the craft or ignorance of these ancient *Curles*, that in 1640, the *Coronation*, claimed by Shirley, was printed in Fletcher's name, and (I know not why) is still permitted to hold a place among his other dramas.

That Shakspeare had the slightest connection with B. and Fletcher, has not been proved by evidence of any kind. There are no verses written by either in his commendation; but they both stand convicted of having aimed their ridicule at passages in several of his plays. His imputed intimacy with one of them, is therefore unaccountable. Neither are the names of our great confederates enrolled with those of other wits who frequented the literary *symposia* held at the Devil Tavern in Fleet-street. As they were gentlemen of family and fortune, it is probable that they aspired to company of a higher rank than that of needy poets, or mercenary players. Their dialogue bears abundant testimony to this supposition; while Shakspeare's attempts to exhibit such sprightly conversations as pass between young men of elegance and fashion, are very rare, and almost confined (as Dr. Johnson remarks) to the characters of Mercutio and his associates. Our author could not easily copy what he had few opportunities of observing.---So much for the unlikeliness of Fletcher's having united with Shakspeare in the same composition.

is visible in many scenes throughout the play. But it follows not from thence that he is answerable for its worst parts, though the

But here it may be asked---why was the name of our poet joined with that of Beaumont's coadjutor in *The Two Noble Kinsmen*, rather than in any other play of the same author that so long remained in manuscript? I answer,---that this event might have taken its rise from the playhouse tradition mentioned by Pope, and founded, as I conceive, on a singular occurrence, which it is my present office to point out and illustrate to my readers.

The language and images of this piece coincide perpetually with those in the dramas of Shakspeare. The same frequency of coincidence occurs in no other individual of Fletcher's works; and how is so material a distinction to be accounted for? Did Shakspeare assist the survivor of Beaumont in his tragedy? Surely no; for if he had, he would not (to borrow a conceit from *Moth in Love's Labour's Lost*) have written as *if he had been at a great feast of tragedies, and stolen the scraps*. It was natural that he should more studiously have abstained from the use of marked expressions in this than in any other of his pieces written without assistance. He cannot be suspected of so pitiful an ambition as that of setting his seal on the portions he wrote, to distinguish them from those of his colleague. It was his business to coalesce with Fletcher, and not to withdraw from him. But, were our author convicted of this jealous artifice, let me ask where we are to look for any single dialogue in which these lines of separation are not drawn. If they are to be regarded as landmarks to ascertain our author's property, they stand so constantly in our way, that we must adjudge the whole literary estate to him. I hope no one will be found who supposes our duumvirate sat down to correct what each other wrote. To such an indignity Fletcher could not well have submitted; and such a drudgery Shakspeare would as hardly have endured. In *Pericles* it is no difficult task to discriminate the scenes in which the hand of the latter is evident. I say again, let the critick try if the same undertaking is as easy in *The Two Noble Kinsmen*. The style of Fletcher on other occasions is sufficiently distinct from Shakspeare's though it may mix more intimately with that of Beaumont:

Ὅς τ' ἀποκιδνάμενος ποταμῷ κελάδοντος Ἀράξεω
Φάσιδι συμφέρεται ἱερὸν ῥέον.

Apol. Rhod.

From loud Araxes Lycus' streams divide,
But roll with Phasis in a blended tide.

But, that my assertions relative to coincidence may not appear without some support, I proceed to insert a few of many instances that might be brought in aid of an opinion which I am ready to subjoin---The first passage hereafter quoted is always from *The Two Noble Kinsmen*, edit. 1750; the second from the *Plays of Shakspeare*, edit. 1778.*

- | | | |
|---|--|---------------------------------|
| { | 1. --- Dear <i>glafs</i> of ladies. | p. 9. Vol. X. |
| | 2. --- he was indeed the <i>glafs</i> | |
| { | Wherein the noble youths did dress themselves. <i>King Henry IV.</i> | |
| | Part II. Vol. V. p. 487. | |
| { | 1. --- blood-fiz'd field--- | F. 9. |
| | 2. --- o'er-fized with coagulate gore. | <i>Hamlet</i> , Vol. X. p. 264. |

* The present edition being unfinished, these references could not be made to correspond with it.

best it contains may be, not dishonourably, imputed to him. Both weeds and flowers appear in the same parterre, yet we do not

- { 1. — as *ospreys* do the fish,
Subdue before they touch. p. 11.
- { 2. — as is the *osprey* to the fish, who takes it
By sovereignty of nature. *Coriolanus*, Vol. VII. p. 467.
- { 1. His *ocean* needs not my poor drops. p. 20.
- { 2. — as petty to his ends
As is the morn-dew on a myrtle leaf
To his grand sea. *Antony and Cleopatra*, Vol. VIII. p. 230.
- { 1. Their *intertangled roots* of love. p. 22.
- { 2. — Grief and patience, *rooted* in him both,
Mingle their spurs together. *Cymbeline*, Vol. IX. p. 278.
- { 1. Lord, lord, the difference of men! p. 30.
- { 2. O, the difference of man and man. *King Lear*, Vol. IX. p. 502.
- { 1. Like *lazy clouds*—, p. 30.
- { 2. — the *lazy-pacing clouds*—, *Romeo and Juliet*, Vol. X. p. 55.
- { 1. — the angry swine
Flies like a Parthian.
- { 2. Or, like the *Parthian*, I shall *flying* fight. *Cymbeline*, Vol. IX. p. 202.
Mr. Seward observes that this comparison occurs no where in
Shakspeare.
- { 1. *Banish'd* the kingdom, &c.---. p. 41.
- { 2. See the speech of *Romeo* on the same occasion. *Romeo and Juliet*,
Vol. X. p. 101, &c.
- { 1. He has a tongue will tame
Tempests ---. p. 42.
- { 2. — she would sing the savageness out of a bear. *Othello*, Vol. X.
p. 574.
- { 1. *Theseus*.] To-morrow, by the sun, to do observance
To flowery May. p. 47.
- { 2. *Theseus*.] — they rose up early to observe
The rite of May. *Midsummer Night's Dream*, Vol. III. p. 97.
- { 1. Let all the dukes and all the devils roar,
He is at liberty ---. p. 48.
- { 2. And if the *devil* come and roar for them,
He shall not have them. *King Henry IV*. Vol. V. p. 282.
- { 1. — in thy *rumination*
That I, poor man, might *eftsoons* come between. p. 50.
- { 2. — Nymph, in thy *orisons*
Be all my sins remember'd! *Hamlet*, Vol. X. p. 279.
- { 1. Dear *cousin* Palamon ---
Pal. Cozener Arcite. p. 51.
- { 2. — Gentle Harry Percy, and kind *cousin*, ---
The devil take such *cozeners*. *King Henry IV*. Part. I. Vol. V. p. 289.
- { 1. — this question, sick between us,
By *bleeding* must be cur'd, p. 54.
- { 2. Let's *purge* this choler without letting blood. *King Richard II*. Vol. V.
p. 137.

infer from their being found together, that they were planted by the same hand.

- { 1. — swim with your *body*,
And carry it sweetly ---. p. 61.
2. Bear your *body* more seemly, Audrey. *As you Like it*, Vol. III. p. 380.
- { 1. And dainty duke whose doughty dismal fame. p. 64.
2. Whereat with blade, with bloody blameful blade. *Midsummer Night's Dream*, Vol. III. p. 111.
- { 1. — And then she sung
Nothing but *willow, willow*, ---. p. 79.
2. — sing *willow, willow*, ---. *Othello*, Vol. X. p. 592.
- { 1. Oh who can find the bent of woman's fancy! p. 84.
2. Oh undistinguish'd space of woman's will! *King Lear*, Vol. IX. p. 533.
- { 1. — like the great-ey'd Juno's, but far sweeter. p. 84.
2. — sweeter than the lids of Juno's eyes. *Winter's Tale*, Vol. IV. p. 380.
- { 1. — better, o' my conscience,
Was never soldier's friend. p. 86.
2. A better never did itself sustain
Upon a soldier's thigh. *Othello*, Vol. X. p. 618.
- { 1. — his tongue
Sounds like a trumpet. p. 87.
2. Would plead like angels trumpet-tongued. *Macbeth*, Vol. IV. p. 486.
- { 1. — this would shew bravely,
Fighting about the titles of two kingdoms. p. 89.
2. — such a fight as this
Becomes the field, but here shews much amiss. *Hamlet*, Vol. X. p. 415.
- { 1. Look where she comes! you shall perceive her behaviour. p. 89.
2. Lo you where she comes! This is her very guise. *Macbeth*, Vol. IV. p. 587.
- { 1. — the burden on't was down-a down-a. p. 90.
2. You must sing down-a down-a: oh how the wheel becomes it! *Hamlet*, Vol. X. p. 355.
- { 1. — How her brain coins! --- p. 90.
2. This is the very coinage of your brain. *Hamlet*, Vol. X. p. 327.
- { 1. Doctor.] — not an engrafted madness, but a most thick and profound melancholy ---. p. 91.
2. Doctor.] — not so sick, my lord,
As she is troubled with thick-coming fancies---. *Macb.* Vol. IV. p. 596.
- { 1. Doctor. I think she has a perturbed mind, which I cannot minister to. p. 91.
2. perturbed spirit!
Canst thou not minister to a mind diseas'd?
Doctor. — therein the patient
Must minister to himself. *Macbeth*, Vol. IV. p. 596.

Were I disposed, with controversial wantonness, to reason against conviction, I might add, that as Shakspeare is known to have bor-

- { 1. — to him that makes the camp a cistern
Brim'd with the blood of men. P. 94.
2. The mailed Mars shall on his altar sit
Up to the ears in blood. King Henry IV. Part I. Vol. 5. p. 388.

- { 1. — haft turn'd
Green Neptune into purple. P. 94.
2. — the multitudinous seas incarnardine,
Making the green one red. Macbeth, Vol. IV. p. 505.

- { 1. — lover, never yet
Made truer sigh ---. p. 98.
2. — never man
Sigh'd truer breath. Coriolanus, Vol. VII. p. 455.

- { 1. — arms in assurance
My body to this business. P. 99.
2. — bends up
Each corporal agent to this terrible feat. Macbeth, Vol. IV. p. 491.

- { 1. — thy female knights ---. p. 99.
2. — thy virgin knight. Much Ado about nothing, Vol. II. p. 367.

- { 1. — with that thy rare green eye. ---. p. 99.
2. Hath not so quick, so green, so fair an eye. Romeo and Juliet, Vol. X.
p. 119.
His eyes were green as leeks. Midsummer Night's Dream, Vol. III. p. 120.

- { 1. His costliness of spirit look'd through him. p. 110.
2. Your spirits shine through you. Macbeth, Vol. IV. p. 529.

- { 1. — to dis-seat his lord, p. 114.
2. — or dis-seat me now. Macbeth, Vol. IV. p. 544.
N. B. I have met with no other instances of the use of this word.

- { 1. Disroot his rider whence he grew. p. 115.
2. This gallant grew unto his seat. Hamlet, Vol. X. p. 365.

- { 1. And bear us like the time. p. 117.
2. — to beguile the time,
Look like the time. Macbeth, Vol. IV. p. 480.

It will happen, on familiar occasions, that diversity of expression is neither worth seeking, or easy to be found; as in the following instances:

- { Cer. Look to the lady. Pericles.
Macd. Look to the lady. Macbeth.
Cap. Look to the bak'd meats, Romeo and Juliet.
Pal. Look to thy life well, Arcite! Two Noble Kinsmen.

- { Dion. How chance my daughter is not with you? ---
K. Hen. How chance thou art not with the prince thy brother?
King Henry IV. Part II.

rowed whole speeches from the authors of *Darius*, *King John*, the *Taming of a Shrew*, &c. as well as from novellists and historians

{ Dion. *How now, Marina? why do you keep alone?* *Pericles.*
 { Lady Macb. *How now, my lord? why do you keep alone?* *Macbeth.*

{ Coun. — *have with you, boys!* *Two Noble Kinsmen.*
 { Bel. *Have with you, boys!* *Cymbeline.*

{ Daugh. *Yours to command, i' th' way of honesty.* *Two Noble Kinsmen.*
 { Faulc. *For I was got i' th' way of honesty.* *King John.*

{ Thal. — *if I can get him within my pistol's length.* *Pericles.*
 { Phang. — *an if he come but within my vice.* *King Henry IV. Part II.*

All such examples I have abstained from producing; but the peculiar coincidence of many among those already given, suffers much by their not being viewed in their natural situations.

Let the criticks who can fix on any particular scenes which they conceive to have been written by Shakspeare, or let those who suppose him to have been so poor in language as well as ideas, that he was constrained to borrow in the compass of *half the Noble Kinsmen* from above a dozen entire plays of his own composition, advance some hypothesis more plausible than the following; and yet I flatter myself that readers may be found who will concur with me in believing this tragedy to have been written by Fletcher in silent imitation of our author's manner. No other circumstance could well have occasioned such a frequent occurrence of corresponding phrases, &c.; nor, in my opinion, could any particular, but this, have induced the players to propagate the report, that our author was Fletcher's coadjutor in the piece.—There is nothing unusual in these attempts at imitation. Dryden, in his preface to *All for Love*, professes to copy the style of Shakspeare. Rowe, in his *Jane Shore*, arrogates to himself the merit of having pursued the same plan. How far these poets have succeeded, it is not my present business to examine; but Fletcher's imitation, like that of many others, is chiefly verbal; and yet (when joined with other circumstances) was perfect enough to have misled the judgement of the players. Those people, who in the course of their profession must have had much of Shakspeare's language recent in their memories, could easily discover traces of it in this performance. They could likewise observe that the drama opens with the same characters as first enter in the *Midsummer Night's Dream*; that Clowns exert themselves for the entertainment of *Theseus* in both; that a pedagogue likewise directs the sports in *Love's Labour's Lost*; that a character of female frenzy, copied from *Ophelia*, is notorious in the *Sailor's Daughter*; and that this girl, like *Lady Macbeth*, is attended by a physician who describes the difficulties of her case, and comments on it, in almost similar terms. They might therefore conclude that the play before us was in part a production of the same writer. Over this line, the criticks behind the scenes were unable to proceed. Their sagacity was insufficient to observe that the general current of the style was even throughout the whole, and bore no marks of a divided hand. Hence perhaps the *sol geminus* and *duplices Thebae* of these very incompetent judges, who, like staunch match-makers, were desirous that the widow'd muse of Fletcher should not long remain without a bed-fellow.

without number, so he might be suspected of having taken lines, and hints for future situations, from the play of *Pericles*, supposing it were the work of a writer somewhat more early than himself. Such splendid passages occur in the scenes of his contemporaries, as have not disgraced his own: and be it remembered, that many things which we at present are content to reckon only among the

Left it should be urged that one of my arguments against Shakspeare's cooperation in *The Two Noble Kinsmen* would equally militate against his share in *Pericles*, it becomes necessary for me to ward off any objection to that purpose, by remarking that the circumstances attendant on these two dramas are by no means exactly parallel. Shakspeare probably furnished his share in the latter at an early period of his authorship, and afterwards (having never owned it, or supposing it to be forgotten) was willing to profit by the most valuable lines and ideas it contained. But he would scarce have been considered himself as an object of imitation, before he had reached his meridian fame; and in my opinion, *The Noble Kinsmen* could not have been composed till after 1611, nor perhaps antecedent to the deaths of Beaumont and our author, when assistance and competition ceased, and the poet who resembled the latter most, had the fairest prospect of success. During the life of Beaumont, which concluded in 1615, it cannot well be supposed that Fletcher would have deserted him, to write in concert with any other dramatist. Shakspeare survived Beaumont only by one year, and, during that time, is known to have lived in Warwickshire, beyond the reach of Fletcher, who continued to reside in London till he fell a sacrifice to the plague in 1625; so that there was no opportunity for them to have joined in personal conference relative to *The Two Noble Kinsmen*; and without frequent interviews between confederate writers, a consistent tragedy can hardly be produced. But, at whatever time of Shakspeare's life *Pericles* was brought forth, it will not be found on examination to comprize a fifth part of the coincidences which may be detected in its successor; neither will a tenth division of the same relations be discovered in any one of his thirty-five dramas which have hitherto been published together.

To conclude, it is peculiarly apparent that this tragedy of *The Two Noble Kinsmen* was printed from a prompter's copy, as it exhibits such stage-directions as I do not remember to have seen in any other drama of the same period. We may likewise take notice that there are fewer hemistichs in it than in any of Shakspeare's acknowledged productions. If one speech concludes with an imperfect verse, the next in general completes it. This is some indication of a writer more studious of neatness in composition than the pretended associate of Fletcher.

In the course of my investigation I am pleased to find I differ but on one occasion from Mr. Colman; and that is, in my disbelief that Beaumont had any share in this tragedy. The utmost beauties it contains, were within the reach of Fletcher, who has a right to wear,

“Without contrival, all his dignities:

“But out upon this half-fac'd fellowship!”

because there is no just reason for supposing any poet but Chaucer has a right to dispute with him the reputation which the tale of *Palamon and Arcite* has so long and so indisputably maintained.

adoptions of our great poet, had been long regarded as his own proper effusions, and were as constantly enumerated among his distinguished beauties. No verses have been more frequently quoted, or more loudly applauded than those beginning with *The cloud-capt towers in The Tempest*; but if our positions relative to the date of that play are well founded, Shakspeare's share in this celebrated account of nature's dissolution, is very inconsiderable.

To conclude, the play of *Pericles* was in all probability the composition of some friend whose interest the "gentle Shakspeare" was industrious to promote. He therefore improved his dialogue in many places; and knowing by experience that the strength of a dramattick piece should be augmented towards its catastrophe, was most liberal of his aid in the last act. We cannot be surprised to find that what he has supplied is of a different colour from the rest:

"Scinditur in partes, geminoque cacumine surgit,

"Thebanos imitata rogos;"

For, like Beaumont, he was not writing in conjunction with a Fletcher.

Mr. Malone has asked how it happens that no memorial of an earlier drama on the subject of *Pericles* remains. I shall only answer by another question—Why is it the fate of still-born infants to be soon forgotten? In the rummage of some mass of ancient pamphlets and papers, the first of these two productions may hereafter make its appearance. The change that preserved *The Witch of Middleton*, may at some distant period establish my general opinion concerning the authenticity of *Pericles*, which is already strengthened by those of Rowe and Dr. Farmer, and countenanced in some degree by the omission of Heminge and Condell. I was once disposed to entertain very different sentiments concerning the authority of title-pages; but on my mended judgement (if I offend not to say it is mended) I have found sufficient reason to change my creed, and confess the folly of advancing much on a question which I had not more than cursorily considered.—To this I must subjoin, that perhaps our author produced the *Winter's Tale* at the distance of several years from the time at which he corrected *Pericles*; and, for reasons hinted at in a preceding page, or through a forgetfulness common to all writers, repeated a few of the identical phrases and ideas which he had already used in that and other dramas. I have formerly observed in a note on *King Lear*, (See Vol. XX. p. 553, n. 4, that Shakspeare has appropriated the same sentiment, in nearly the same words, to *Justice Shallow*, *King Lear*, and *Othello*; and may now add, that I find another allusion as nearly expressed in five different places:

"I'd strip myself to death, as for a bed

"That longing I'd been sick for" *Measure for Measure*.

"I will encounter darkness like a bride,

"And hug it in my arms." *Ibidem*.

"————— I will be

"A bridegroom in my death, and run unto't

"As to a lover's bed." *Antony and Cleopatra*.

"I will die bravely like a bridegroom," *King Lear*.

"—— in terms like bride and groom

"Devesting them for bed." *Othello*.

The degree of credit due to the title-page of this tragedy is but very inconsiderable. It is not mentioned by Meres in 1598; but that Shakspeare was known to have had some hand in it, was sufficient reason why the whole should be fathered on him. The name of the original writer could have promoted a bookseller's purpose in but an inferior degree. In the year 1611, one of the same fraternity attempted to obtrude on the publick the old *King John* (in Dr. Farmer's opinion written by Rowley) as the work of our celebrated author.

But we are told with confidence, that

"Shakspeare's own muse his *Pericles* first bore,

"The *Prince of Tyre* was elder than the Moor."

To the testimony of Dryden respect is always due, when he speaks of things within the compass of his own knowledge. But on the present occasion he could only take report, or a title-page, for his guide, and seems to have preferred smoothness of versification to preciseness of expression. His meaning is completely given in the second line of his couplet. In both, he designs to say no more than that Shakspeare himself did not rise to excellence in his first plays; but that *Pericles*, one of the weakest imputed to him, was written before *Othello*, which is generally regarded as the most vigorous of his productions; that of these two pieces, *Pericles* was the first. Dryden in all probability met with it in the folio edition, 1664, and enquired no further concerning its authenticity. The birth of his friend Sir William D'Avenant happened in 1605, at least ten years below the date of this contested drama.*

The abuse of J. Tatham would have deserved no reply, had it not been raised into consequence by its place in Mr. Malone's Pre-

* Shakspeare died in 1616; and it is hardly probable that his godson (a lad about ten years old) instead of searching his pockets for apples, should have enquired of him concerning the dates of his theatrical performances. It is not much more likely that afterwards, in an age devoid of literary curiosity, Sir William should have been solicitous about this circumstance, or met with any person who was capable of ascertaining it.

If it be urged against this opinion, that most of the players contemporary with Shakspeare, were yet alive, and from that quarter Sir William's information might have been derived, I answer,---from those who were at the head of their fraternity while our author flourished, he could not have received it. Had they known that *Pericles* was the entire composition of our great poet, they would certainly have printed it among his other works in the folio 1623.---Is it likely that any of our ancient histrionick troop were better acquainted with the *incunabula* of Shakspeare's Muse, than the very people whose intimate connection with him is marked by his last will, in which he calls them---"his fellows John Hemynge, and Henry Condell"?

liminary Observations. I think it therefore but justice to observe, that this obscure wretch who calls our author a "plebeian driller," (driller I suppose he meant to say,) has thereby bestowed on him a portion of involuntary applause. Because Horace has pronounced that he who pleases the great is not entitled to the lowest of encomiums, are we therefore to infer that the man who has given delight to the vulgar, has no claim also to his dividend of praise?—*interdum vulgus rectum putat*. It is the peculiar merit of Shakspeare's scenes, that they are generally felt and understood. The tumid conceits of modern tragedy communicate no sensations to the highest or the meanest rank. Sentimental comedy is not much more fortunate in its efforts. But can the period be pointed out in which *King Lear* and *The Merry Wives of Windsor* did not equally entertain those who fill the boxes and the gallery, *primores populi, populumque tributim*?

Before I close this enquiry, which has swelled into an unexpected bulk, let me ask, whose opinion confers most honour on Shakspeare, my opponent's or mine? Mr. Malone is desirous that his favourite poet should be regarded as the sole author of a drama which, collectively taken, is unworthy of him. I only wish the reader to adopt a more moderate creed, that the *purpurei panni* are Shakspeare's, and the rest the production of some inglorious and forgotten playwright.

If consistently with my real belief I could have supported instead of controverting the sentiments of this gentleman, whom I have the honour to call my friend, I should have been as happy in doing so as I now am in confessing my literary obligations to him, and acknowledging how often in the course of the preceding volume he has supplied my deficiencies, and rectified my errors.

On the whole, were the intrinsic merits of *Pericles* yet less than they are, it would be entitled to respect among the curious in dramatick literature. As the engravings of *Mark Antonio* are valuable not only on account of their beauty, but because they are supposed to have been executed under the eye of Raffaele, so *Pericles* will continue to owe some part of its reputation to the touches it is said to have received from the hand of Shakspeare.

To the popularity of the *Prince of Tyre* (which is sufficiently evident from the testimonies referred to by Mr. Malone) we may impute the unprecedented corruptions in its text. What was acted frequently, must have been frequently transcribed for the use of prompters and players; and through the medium of such faithless copies it should seem that most of our early theatrical pieces were transmitted to the publick. There are certainly more gross mistakes in this than in any other tragedy attributed to Shakspeare. Indeed so much of it, as hitherto printed, was absolutely unintelligible, that the reader had no power to judge of the rank it ought to hold among our ancient dramatick performances.

STEEVENS.

Mr. Steevens's intimate acquaintance with the writings of Shakspeare renders him so well qualified to decide upon this question, that it is not without some distrust of my own judgement that I express my dissent from his decision; but as all the positions that he has endeavoured to establish in his ingenious disquisition on the merits and authenticity of *Pericles* do not appear to me to have equal weight, I shall shortly state the reasons why I cannot subscribe to his opinion with regard to this long-contested piece.

The imperfect imitation of the language and numbers of Gower, which is found in the choruses of this play, is not in my apprehension a proof that they were not written by Shakspeare. To summon a person from the grave, and to introduce him by way of Chorus to the drama, appears to have been no uncommon practice with our author's contemporaries. Marlowe, before the time of Shakspeare, had in this way introduced Machiavel in his *Jew of Malta*; and his countryman Guicciardine is brought upon the stage in an ancient tragedy called *The Devil's Charter*. In the same manner Rainulph, the monk of Chester, appears in *The Mayor of Quinborough*, written by Thomas Middleton. Yet it never has been objected to the authors of the two former pieces, as a breach of decorum, that the Italians whom they have brought into the scene do not speak the language of their own country; or to the writer of the latter, that the monk whom he has introduced does not use the English dialect of the age in which he lived.—But it may be said, “nothing of this kind is attempted by these poets; the author of *Pericles*, on the other hand, has endeavoured to copy the versification of Gower, and has failed in the attempt: had this piece been the composition of Shakspeare, he would have succeeded.”

I shall very readily acknowledge, that Shakspeare, if he had thought fit, could have exhibited a tolerably accurate imitation of the language of Gower; for there can be little doubt, that what has been effected by much inferior writers, he with no great difficulty could have accomplished. But that, because these choruses do not exhibit such an imitation, they were therefore not his performance, does not appear to me a necessary conclusion; for he might not think such an imitation proper for a popular audience. Gower, like the persons above mentioned, would probably have been suffered to speak the same language as the other characters in this piece, had he not written a poem containing the very story on which the play is formed. Like Guicciardine and the monk of Chester, he is called up to superintend a relation found in one of his own performances. Hence, Shakspeare seems to have thought it proper (not, to copy his versification, for that does not appear to have been at all in his thoughts, but) to throw a certain air of antiquity over the monologues which he has attributed to the venerable bard. Had he imitated the diction of the *Confessio Amantis* with accuracy, he well knew that it would have been as unintelligible to the greater part of his audience as the Italian of Guicciar-

dine or the Latin of Rainulph; for, I suppose, there can be no doubt, that the language of Gower (which is almost as far removed from that of Hooker and Fairfax, as it is from the prose of Addison or the poetry of Pope,) was understood by none but scholars,* even in the time of queen Elizabeth. Having determined to introduce the contemporary of Chaucer in the scene, it was not his business to exhibit so perfect an imitation of his didion as perhaps with assiduity and study he might have accomplished, but such an antiquated style as might be understood by the people before whom his play was to be represented.†

As the language of these choruses is, in my opinion, insufficient to prove that they were not the production of Shakspeare, so also is the inequality of metre which may be observed in different parts of them; for the same inequality is found in the lyrical parts of *Macbeth* and *The Midsummer Night's Dream*. †† It may likewise be remarked, that as in *Pericles*, so in many of our author's early performances, *alternate rhymes* frequently occur; a practice which I have not observed in any other dramattick performances of that age, intended for publick representation. §

Before I quit the subject of the choruses introduced in this piece, let me add, that, like many other parts of this play, they contain some marked expressions, certain *ardentia verba*, that are also found in the undisputed works of our great poet; which any one who will take the trouble to compare them with the choruses in *King Henry V.* and *The Winter's Tale*, will readily perceive. If, in order to account for the similitude, it shall be said, that though Shakspeare did not compose these declamations of Gower, he might have *retouched* them, as that is a point which never can be ascertained, so no answer can be given to it.

That the play of *Pericles* was originally written by another poet, and afterwards improved by Shakspeare, I do not see sufficient rea-

* Perhaps not by all of them. The treasures of Greece and Rome had not long been discovered, and to the study of ancient languages almost every Englishman that aspired to literary reputation applied his talents and his time, while his native tongue was neglected. Even the learned Ascham was but little acquainted with the language of the age immediately preceding his own. If scholars were defective in this respect, the people, we may be sure, were much more so.

† If I am warranted in supposing that the language of the *Confessio Amantis* would have been *unintelligible* to the audience, this surely was a sufficient reason for departing from it.

†† See p. 12, n. 5.

§ The plays of Lord Sterline are entirely in alternate rhymes; but these seem not to have been intended for the stage, nor were they, I believe, ever performed in any theatre.

son to believe. It may be true, that all which the improver of a dramattick piece originally ill-constructed can do, is, to polish the language, and to add a few splendid passages; but that this play was the work of another, which Shakspeare from his friendship for the author revised and corrected, is the very point in question, and therefore cannot be adduced as a medium to prove that point. It appears to me equally improbable that *Pericles* was formed on an unsuccessful drama of a preceding period; and that all the weaker scenes are taken from thence. We know indeed that it was a frequent practice of our author to avail himself of the labours of others, and to construct a new drama upon an old foundation; but the pieces that he has thus imitated are yet extant. We have an original *Taming of a Shrew*, a *King John*, a *Promos and Cassandra*, a *King Lear*, &c. but where is this old play of *Pericles*?* or how comes it to pass that no memorial of such a drama remains? Even if it could be proved that such a piece once existed, it would not warrant us in supposing that the less vigorous parts of the performance in question were taken from thence; for though Shakspeare borrowed the fables of the ancient dramas just now enumerated, he does not appear to have transcribed a single scene from any one of them.

Still however it may be urged, if Shakspeare was the original author of this play, and this was one of his earliest productions, he would scarcely, in a subsequent period, have introduced in his *Winter's Tale* some incidents and expressions which bear a strong resemblance to the latter part of *Pericles*: on the other hand, he might not scruple to copy the performance of a preceding poet.

Before we acquiesce in the justice of this reasoning, let us examine what has been his practice in those dramas concerning the authenticity of which there is no doubt. Is it true that Shakspeare has rigidly abstained from introducing incidents or characters similar to those which he had before brought upon the stage? Or rather, is not the contrary notorious? In *Much Ado about Nothing* the two principal persons of the drama frequently remind us of two other characters that had been exhibited in an early production,—*Love's Labour's Lost*. In *All's well that ends well* and *Measure for Measure* we find the same artifice twice employed; and in many other of his plays the action is embarrassed, and the denouement effected, by contrivances that bear a striking similitude to each other.

The conduct of *Pericles* and *The Winter's Tale*, which have several events common to both, gives additional weight to the supposition that the two pieces proceeded from the same hand. In the latter our author has thrown the discovery of Perdita into narration, as if through consciousness of having already exhausted, in the business of Marina, all that could render such an incident affecting on

* When Ben Jonson calls *Pericles* a mouldy tale, he alludes, I apprehend, not to the remote date of the play, but to the antiquity of the story on which it is founded.

the stage. Leontes too says but little to Hermione, when he finds her; their mutual situations having been likewise anticipated by the Prince of Tyre and Thaisa, who had before amply expressed the transports natural to unexpected meeting after long and painful separation.

All the objections which are founded on the want of *liaison* between the different parts of this piece, on the numerous characters introduced in it, not sufficiently connected with each other, on the various and distant countries in which the scene is laid,—may, I think, be answered, by saying that the author pursued the story exactly as he found it either in the *Confessio Amantis* * or some prose translation of the *Gesta Romanorum*; a practice which Shakspeare is known to have followed in many plays, and to which most of the faults that have been urged against his dramas may be imputed. † —If while we travel in *Antony and Cleopatra* †† from one country to another with no less rapidity than in the present piece, the objects presented to us are more beautiful, and the prospect more diversified, let it be remembered at the same time, that between the composition of these two plays there was probably an interval of at least fifteen years; that even Shakspeare himself must have gra-

* Here also were found the names of the greater part of the characters introduced in this play; for of the seventeen persons represented, six of the names only were the invention of the poet.

The same quantity not being uniformly observed in some of these names, is mentioned by Mr. Steevens as a proof that this piece was the production of two hands. We find however Thaisa and Thaisa in the fifth act, in two succeeding lines. Is it to be imagined, that this play was written like French *Bouts rimés*, and that as soon as one verse was composed by one of this supposed duumvirate, the next was written by his associate?

† In the conduct of *Measure for Measure* his judgement has been arraigned for certain deviations from the Italian of Cinthio, in one of whose novels the story on which the play is built, may be read. But, on examination, it has been found, that the faults of the piece are to be attributed not to Shakspeare's departing from, but too closely pursuing his original, which, as Dr. Farmer has observed, was not Cinthio's novel, but the *Heptameron* of Whetstone. In like manner the catastrophe of *Romeo and Juliet* is rendered less affecting than it might have been made, by the author's having implicitly followed the poem of *Romeus and Juliet*, on which his play appears to have been formed. In *The Winter's Tale*, Bohemia, situated nearly in the center of Europe, is described as a maritime country, because it had been already described as such by Robert Greene in his *Dorastus and Faunia*; and in *The Two Gentlemen of Verona*, Protheus goes from one inland town to another by sea; a voyage that in some novel he had probably taken before. Many similar instances might be added.

†† It is observable that the two plays of *Pericles* and *Antony and Cleopatra* were entered together at Stationers' Hall in the year 1608, by Edward Blount, a bookseller of eminence, and one of the printers of the first folio edition of our author's works.

dually acquired information like other mortals, and in that period must have gained a knowledge of many characters, and various modes of life, with which in his earlier years he was unacquainted.

If this play had come down to us in the state in which the poet left it, its numerous ellipses might fairly be urged to invalidate Shakspeare's claim to the whole or to any part of it. But the argument that is founded in these irregularities of the style loses much of its weight, when it is considered, that the earliest printed copy appears in so imperfect a form, that there is scarcely a single page of it undisfigured by the grossest corruptions. As many words have been inserted, inconsistent not only with the author's meaning, but with any meaning whatsoever, as many verses appear to have been transposed, and some passages are appropriated to characters to whom manifestly they do not belong, so there is great reason to believe that many words and even lines were omitted at the press; and it is highly probable that the printer is answerable for more of these ellipses than the poet. The same observation may be extended to the metre, which might have been originally sufficiently smooth and harmonious, though now, notwithstanding the editor's best care, it is feared it will be found in many places rugged and defective.

On the appearance of Shakspeare's name in the title-page of the original edition of *Pericles*, it is acknowledged no great stress can be laid; for by the knavery of printers or booksellers it has been likewise affixed to two pieces, of which it may be doubted whether a single line was written by our author. However, though the name of Shakspeare may not alone authenticate this play, it is not in the scale of evidence entirely insignificant; nor is it a fair conclusion, that, because we are not to confide in the title-pages of two dramas which are proved by the whole colour of the style and many other considerations not to have been the composition of Shakspeare, we are therefore to give no credit to the title of a piece, which we are led by very strong internal proof, and by many corroborating circumstances, to attribute to him. Though the title-pages of *The London Prodigal* and *Sir John Oldcastle* should clearly appear to be forgeries, those of *Henry IV.* and *Othello* will still remain unimpeached.

The non-enumeration of *Pericles* in Meres's Catalogue of our author's plays, printed in 1598, is undecisive with respect to the authenticity of this piece; for neither are the three parts of *King Henry VI.* nor *Hamlet* mentioned in that list; though it is certain they were written, and had been publicly performed, before his book was published.

Why this drama was omitted in the first edition of Shakspeare's works, it is impossible now to ascertain. But if we shall allow the omission to be a decisive proof that it was not the composition of our author, we must likewise exclude *Troilus and Cressida* from the

list of his performances; for it is certain, this was likewise omitted by the editors of the first folio, nor did they see their error till the whole work and even the table of contents was printed; as appears from its not being paged, or enumerated in that table with his other plays. I do not, however, suppose that the editors, Heminge and Condell, did not know who was the writer of *Troilus and Cressida*, but that the piece, though printed some years before, for a time escaped their memory. The same may be said of *Pericles*. Why this also was not recovered, as well as the other, we can now only conjecture. Perhaps they thought their volume had already swelled to a sufficient size, and they did not choose to run the risk of retarding the sale of it by entreasing its bulk and price; perhaps they did not recollect *The Prince of Tyre* till their book had been issued out; or perhaps they considered it more for their friend's credit to omit this juvenile performance. Ben Jonson, when he collected his pieces into a volume, in the year 1616, in like manner omitted a comedy called *The Case is Altered*, which had been printed with his name some years before, and appears to have been one of his earliest productions; having been exhibited before the year 1599.

After all, perhaps, the internal evidence which this drama itself affords of the hand of Shakspeare is of more weight than any other argument that can be adduced. If we are to form our judgement by those unerring criterions which have been established by the learned author of *The Discourse on Poetical Imitation*, the question will be quickly decided; for who can point out two writers, that without any communication or knowledge of each other ever produced so many passages, coinciding both in sentiment and expression, as are found in this piece and the undisputed plays of Shakspeare? * Should it be said, that he did not scruple to borrow both fables and sentiments from other writers, and that therefore this circumstance will not prove this tragedy to be his, it may be answered, that had *Pericles* been an anonymous production, this coincidence might not perhaps ascertain Shakspeare's title to the play; and he might with sufficient probability be supposed to have only borrowed from another; but when, in addition to all the circumstances already stated, we recollect the constant tradition that has accompanied this piece, and that it was printed with his name, in his life-time, as acted at his own theatre, the parallel passages which are so abundantly scattered throughout every

* "Considering the vast variety of words which any language, and especially the more copious ones furnish, and the infinite possible combinations of them into all the forms of phraseology, it would be very strange, if two persons should hit on the same identical terms, and much more, should they agree in the same precise arrangement of them in whole sentences." *Discourse on Poetical Imitation*. Hurd's *Horace*, Vol. III. p. 109, edit. 1765.

part of *Pericles* and his undisputed performances, afford no slight proof, that in the several instances enumerated in the course of the preceding observations, he borrowed, as was his frequent practice, from *himself*; and that this contested play was his own composition.

The testimony of Dryden to this point does not appear to me so inconsiderable as it has been represented. If he had only meant to say, that *Pericles* was produced before *Othello*, the second line of the couplet which has been already quoted, would have sufficiently expressed his meaning; nor, in order to convey this idea was it necessary to call the former the *first* dramatick performance of Shakspeare; a particular which he lived near enough the time to have learned from stage-tradition, or the more certain information of his friend Sir William D'Avenant.* If he had only taken the folio edition of our author's works for his guide, without any other authority, he would have named *The Tempest* as his earliest production; because it happens to stand first in the volume. But however this may be, and whether, when Dryden entitled *Pericles* our author's first composition, he meant to be understood literally or not, let it be remembered, that he calls it *his* PERICLES; that he speaks of it as the legitimate, not the spurious or adopted, offspring of our poet's muse; as the sole, not the partial, property of Shakspeare.

I am yet therefore unconvinced, that this drama was not written by our author. The wildness and irregularity of the fable, the

* Sir William D'Avenant produced his first play at the theatre in *Blackfriars*, in 1629, when he was twenty-four years old, at which time his passion for apple-hunting, we may presume, had subsided, and given way to more manly pursuits. That a young poet thus early acquainted with the stage, who appears to have had a great veneration for our author, who was possessed of the only original picture of Shakspeare ever painted, who carefully preserved a letter written to him by King James, who himself altered four of his plays and introduced them in a new form on the stage, should have been altogether incurious about the early history and juvenile productions of the great luminary of the dramatick world, (then only thirteen years dead) who happened also to be his god-father, and was by many reputed his father, is not very credible. That he should have never made an enquiry concerning a play, printed with Shakspeare's name, and which appears to have been a popular piece at the very time when D'Avenant produced his first dramatick essay, (a *third* edition of *Pericles* having been printed in 1630) is equally improbable. And it is still more incredible, that our author's friend, old Mr. Heminge, who was alive in 1629, and principal proprietor and manager of the *Globe* and *Blackfriars*'s play houses, should not have been able to give him any information concerning a play; which had been produced at the former theatre, probably while it was under his direction, and had been acted by his company with great applause for more than thirty years.

artless conduct of the piece, and the inequalities of the poetry, may, I think, be all accounted for, by supposing it either his first or one of his earliest essays in dramatick composition.

MALONE.

On looking into *Roscius Anglicanus*, better known by the name of *Downes the Prompter's Book*, originally printed in 1708, and lately republished by the ingenious Mr. Waldron of Drury-lane Theatre, I was not a little surprized to find, that *Pericles, Prince of Tyre* was one of the characters in which the famous Betterton had been most applauded.—Could the copy from which this play was acted by him and his associates, be recovered, it would prove a singular curiosity; at least, to those who have since been drudging through every scene of the original quarto, 1609, in the hope of restoring it to such a degree of sense and measure as might give it currency with the reader.

As for the present editor, he expects to be

“ Stopp'd in phials, and transfix'd with pins,”

on account of the readiness with which he has obeyed the second clause of the Ovidian precept,

“ Cuncta prius tentanda; sed immedicabile vulnus

“ Ense recidendums.

When it is proved, however, that a gentle process might have been employed with equal success, let the actual cautery be rejected, or applied to the remarks of him who has so freely used it.

STEEVENS.

K I N G L E A R.*

* KING LEAR.] The story of this tragedy had found its way into many ballads and other metrical pieces; yet Shakspeare seems to have been more indebted to *The True Chronicle History of King Leir and his Three Daughters, Gonorill, Ragan, and Cordella*, 1605, (which I have already published at the end of a collection of the quarto copies) than to all the other performances together. It appears from the books at Stationers' Hall, that some play on this subject was entered by Edward White, May 14, 1594. "A booke entituled, *The most famous Chronicle Historie of Leire King of England, and his three Daughters*." A piece with the same title is entered again, May 8, 1605; and again Nov. 26, 1607. See the extracts from these Entries at the end of the Prefaces, &c. Vol. II. From *The Mirror of Magistrates*, 1587, Shakspeare has, however, taken the hint for the behaviour of the Steward, and the reply of Cordelia to her father concerning her future marriage. The episode of Gloster and his sons must have been borrowed from Sidney's *Arcadia*, as I have not found the least trace of it in any other work. I have referred to these pieces, wherever our author seems more immediately to have followed them, in the course of my notes on the play. For the first *King Lear*, see likewise *Six old Plays on which Shakspeare founded*, &c. published for S. Leacroft, Charing-Cross.

The reader will also find the story of *K. Lear*, in the second book and 10th canto of Spenser's *Faery Queen*, and in the 15th chapter of the third book of Warner's *Albion's England*, 1602.

The whole of this play, however, could not have been written till after 1603. Harfnet's pamphlet to which it contains so many references, (as will appear in the notes) was not published till that year. STEEVENS.

Camden, in his *Remains*, (p. 306. ed. 1674.) tells a similar story to this of *Leir* or *Lear*, of Ina king of the West Saxons; which, if the thing ever happened, probably was the real origin of the fable. See under the head of *Wise Speeches*. PERCY.

The story told by Camden in his *Remaines*, 4to. 1605, is this:

"Ina, king of West Saxons, had three daughters, of whom upon a time he demanded whether they did love him, and so would do during their lives, above all others: the two elder swore deeply they would; the youngest, but the wisest, told her father flatly, without flattery, that albeit she did love, honour, and reverence him, and so would whilst she lived, as much as nature and daughterly dutie at the uttermost could expect, yet she did think that one day it would come to passe that she should affect another more fervently, meaning her husband, when she were married; who being made one flesh with her, as God by commandement had told, and nature had taught her, she was to cleave fast to, forsaking father and

mother, kisse and kinne. [Anonymous.] One referreth this to the daughters of king Leir."

It is, I think, more probable that Shakspeare had this passage in his thoughts, when he wrote Cordelia's reply concerning her future marriage, than *The Mirrour for Magistrates*, as Camden's book was published recently before he appears to have composed this play, and that portion of it which is entitled *Wise Speeches*, where the foregoing passage is found, furnished him with a hint in *Coriolanus*.

The story of King Leir and his three daughters was originally told by Geoffrey of Monmouth, from whom Holinshed transcribed it; and in his Chronicle Shakspeare had certainly read it, as it occurs not far from that of *Cymbeline*; though the old play on the same subject probably first suggested to him the idea of making it the ground-work of a tragedy.

Geoffrey of Monmouth says, that Leir, who was the eldest son of Bladud, "nobly governed his country for sixty years." According to that historian, he died about 800 years before the birth of Christ.

The name of Leir's youngest daughter, which in Geoffrey's history, in Holinshed, *The Mirrour for Magistrates*, and the old anonymous play, is *Cordeilla*, *Cordila*, or *Cordella*, Shakspeare softened into *Cordelia* by Spenser in his Second Book, Canto X. The names of Edgar and Edmund were probably suggested by Holinshed. See his *Chronicle*, Vol. I. p. 122: "Edgar, the son of Edmund, brother of Athelstane," &c.

This tragedy, I believe, was written in 1650. See *An Attempt to ascertain the order of Shakspeare's plays*, Vol. II.

As the episode of Gloster and his sons is undoubtedly formed on the story of the blind king of Paphlagonia in Sidney's *Arcadia*, I shall subjoin it, at the end of the play. MALONE.

PERSONS represented.

Lear, *King of Britain.*
King of France.
Duke of Burgundy.
Duke of Cornwall.
Duke of Albany.
Earl of Kent.
Earl of Gloster.
Edgar, *Son to Gloster.*
Edmund, *Bastard Son to Gloster.*
Curan, *a Courtier.*
Old Man, Tenant to Gloster.
Physician.
Fool.
Oswald, *Steward to Goneril.*
An Officer, employed by Edmund.
Gentleman, attendant on Cordelia.
A Herald.
Servants to Cornwall.

Goneril, }
Regan, } *Daughters to Lear.*
Cordelia, }

*Knights attending on the King, Officers, Messengers,
Soldiers, and Attendants.*

S C E N E, Britain.



Painted by J. H. C. G. G. G.

L'Esne, Dr.

SHAKESPEARE.

King Lear.

ACT. I. SCENE I.

Lear. Let it be so, — Thy truth then be thy dower:
 For, by the sacred radiance of the sun;
 The mysteries of Hecate, and the night;
 By all the operations of the orbs,
 From whom we do exist, and cease to be;
 Here I disclaim all my paternal care,
 Propinquity and property of blood,
 And as a stranger to my heart and me
 Hold thee, from this, for ever.

K I N G L E A R.

A C T I. S C E N E I.

A Room of State in King Lear's Palace.

Enter KENT, GLOSTER, and EDMUND.

KENT. I thought, the king had more affected the duke of Albany, than Cornwall.

GLO. It did always seem so to us : but now, in the division of the kingdom,² it appears not which of the dukes he values most ; for equalities³ are so weigh'd, that curiosity in neither⁴ can make choice of either's moiety.⁵

² — in the division of the kingdom,] There is something of obscurity or inaccuracy in this preparatory scene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to discover in what proportions he should divide it. Perhaps Kent and Gloster only were privy to his design, which he still kept in his own hands, to be changed or performed as subsequent reasons should determine him. JOHNSON.

³ — equalities —] So, the first quartos ; the folio reads — *qualities*. JOHNSON.

Either may serve ; but of the former I find an instance in the *Flower of Friendship*, 1568 : After this match made, and *equalities* considered, " &c. STEEVENS.

⁴ — that curiosity in neither —] *Curiosity*, for exactest scrutiny. The sense of the whole sentence is, The qualities and properties of the several divisions are so weighed and balanced against one another, that the exactest scrutiny could not determine in preferring one share to the other, WARBURTON.

Curiosity is scrupulousness, or captiousness. So, in *The Taming of a Shrew*, Act IV. sc. iv :

" For curious I cannot be with you." STEEVENS.

See Vol. XVIII. p. 158, n. 2 ; and the present tragedy, p. 292, n. 6. MALONE.

KENT. Is not this your son, my lord?

GLO. His breeding, sir, hath been at my charge: I have so often blush'd to acknowledge him, that now I am brazed to it.

KENT. I cannot conceive you.

GLO. Sir, this young fellow's mother could: whereupon she grew round-wombed; and had, indeed, sir, a son for her cradle, ere she had a husband for her bed. Do you smell a fault?

KENT. I cannot wish the fault undone, the issue of it being so proper.²

GLO. But I have, sir, a son by order of law, some year elder than this,³ who yet is no dearer in my account: though this knave came somewhat saucily into the world before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged.— Do you know this noble gentleman, Edmund?

EDM. No, my lord.

GLO. My lord of Kent: remember him hereafter as my honourable friend.

¹ — of either's moiety.] The strict sense of the word *moiety* is *half, one of two equal parts*; but Shakspeare commonly uses it for *any part or division*:

“Methinks my *moiety* north from Burton here,

“In quantity equals not one of yours:”

and here the *division* was into *three parts*. STEEVENS.

Heywood likewise uses the word *moiety* as synonymous to *any part or portion*. “I would unwillingly part with the greatest *moiety* of my own means and fortunes.” *Hist. of Women*, 1624. See Vol. XII. p. 306, n. 9. MALONE.

² — being so proper.] i. e. handsome. See Vol. VIII. p. 20, n. 9. MALONE.

³ — some year elder than this,] *Some year*, is an expression used when we speak indefinitely. STEEVENS.

EDM. My services to your lordship.

KENT. I must love you, and sue to know you better.

EDM. Sir, I shall study deserving.

GLO. He hath been out nine years, and away he shall again:—The king is coming.

[*Trumpets sound within.*

Enter LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, and Attendants.

LEAR. Attend the lords of France and Burgundy, Gloster.

GLO. I shall, my liege.

[*Exeunt* GLOSTER and EDMUND.

LEAR. Mean-time we shall express our darker purpose.⁴

Give me the map there.⁵—Know, that we have divided,

In three, our kingdom: and 'tis our fast intent⁶
To shake all cares and business from our age;⁷

⁴ ——— *express our darker purpose.*] Darker, for more secret; not for indirect, oblique. WARBURTON.

This word may admit a further explication. *We shall express our darker purpose:* that is, we have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the portion. This interpretation will justify or palliate the exordial dialogue. JOHNSON.

⁵ Give me the map there.] So the folio. The quartos, leaving the verse defective, read—*The map there.* STEEVENS.

⁶ ——— and 'tis our fast intent —] *Fast* is the reading of the first folio, and, I think, the true reading. JOHNSON.

Our *fast intent* is our determined resolution. The quartos have—our *first intent.* MALONE.

⁷ ——— from our age;] The quartos read—*of our state.* STEEVENS.

Conferring them on younger strengths,⁸ while we⁹
Unburden'd crawl toward death.—Our son of
Cornwall,

And you, our no less loving son of Albany,
We have this hour a constant will² to publish
Our daughters' several dowers, that future strife
May be prevented now. The princes, France and
Burgundy,

Great rivals in our youngest daughter's love,
Long in our court have made their amorous so-
journ,

And here are to be answer'd.—Tell me, my daugh-
ters,

(Since now³ we will devest us, both of rule,
Interest of territory, cares of state,)

Which of you, shall we say, doth love us most?

That we our largest bounty may extend

Where merit doth most challenge it.⁴—Goneril,
Our eldest-born, speak first.

⁸ Conferring them on younger strengths,] is the reading of the folio; the quartos read, *Confirming them on younger years.*

STEEVENS.

⁹ — while we &c.] From *while we*, down to *prevented now*, is omitted in the quartos. STEEVENS.

² — constant will —] Seems a confirmation of *fast* intent. JOHNSON.

Constant is firm, determined. *Constant will* is the *certa voluntas* of Virgil. The same epithet is used with the same meaning in *The Merchant of Venice*:

“ ——— else nothing in the world

“ Could turn so much the constitution

“ Of any *constant* man.” STEEVENS.

³ *Since now* &c.] These two lines are omitted in the quartos. STEEVENS.

⁴ *Where merit doth most challenge it.*] The folio reads:

Where nature doth with merit challenge:

i. e. where the claim of *merit* is superadded to that of *nature*; or where a superiour degree of *natural filial affection* is joined to the claim of other merits. STEEVENS.

GON.

Sir, I

Do love you more than words can wield the matter,
 Dearer than eye-sight, space and liberty;
 Beyond what can be valued, rich or rare;
 No less than life,⁵ with grace, health, beauty, ho-
 nour:

As much as child e'er lov'd, or father found.
 A love that makes breath poor, and speech unable;
 Beyond all manner of so much⁶ I love you.

COR. What shall Cordelia do?⁷ Love, and be
 silent. [*Aside.*

LEAR. Of all these bounds, even from this line
 to this,

⁵ Gon. Sir, I

Do love you more than words can wield the matter, —

No less than life,] So, in Holinshed: "— he first asked Go-
 norilla the eldest, how well she loved him; who calling hir gods
 to record, protested that *she loved him more than her own life*,
 which by right and reason should be most deere unto hir. With
 which answer the father being well pleased, turned to the second,
 and demanded of hir how well she loved him; who answered (con-
 firming hir saicings with great othes,) that she loved him more
 than toong could expresse, and farre above all other creatures of
 the world.

Then called he his youngest daughter Cordeilla before him, and
 asked hir, what account she made of him; unto whom she made
 this answer as followeth: Knowing the great love and fatherlie
 zeale that you have alwaies born towards me, (for the which I maie
 not answere you otherwise than I thinke and as my conscience
 leadeth me,) I protest unto you that I have loved you ever, and
 will continuallie (while I live) love you as my natural father. And
 if you would more understand of the love I bear you, ascertain
 your selfe, that so much as you have, so much you are worth, and
 so much I love you, and no more." MALONE.

⁶ *Beyond all manner of so much —*] Beyond all assignable quan-
 tity. I love you beyond limits, and cannot say it is *so much*, for
 how much soever I should name, it would be yet more. JOHNSON.

Thus Rowe, in his *Fair Penitent*, sc. i:

" — I can only

" Swear you reign here, *but never tell how much.*" STEEVENS.

? — do?] So the quarto; the folio has *Speak*. JOHNSON.

With shadowy forests and with champains rich'd,
 With plenteous rivers⁸ and wide-skirted meads,
 We make thee lady : To thine and Albany's issue
 Be this perpetual.—What says our second daughter,
 Our dearest Regan, wife to Cornwall? Speak.⁹

REG. I am made² of that self metal as my sister,
 And prize me³ at her worth. In my true heart
 I find, she names my very deed of love ;
 Only she comes too short,—that I profess⁴

⁸ ——— and with champains rich'd,

With plenteous rivers ———] These words are omitted in the quartos. To *rich* is an obsolete verb. It is used by Tho. Drant, in his translation of Horace's *Epistles*, 1567 :

“ To *ritch* his country, let his words lyke flowing water fall.”

STEEVENS.

Rich'd is used for *enriched*, as *'lice* for *entice*, *'bate* for *abate*, *strain* for *constrain*, &c. M. MASON.

⁹ ——— *Speak*.] Thus the quartos. This word is not in the folio.

MALONE.

² *I am made* &c.] Thus the folio. The quarto reads, *Sir, I am made of the self-same metal that my sister is*. STEEVENS.

³ *And prize me at her worth*, &c.] I believe this passage should rather be pointed thus :

And prize me at her worth, in my true heart.

I find, she names, &c.

That is, *And so may you prize me at her worth, as in my true heart I find, that she names, &c.* TYRWHITT.

I believe we should read :

“ And prize you at her worth ;

That is, set the same high value upon you that she does.

M. MASON.

Prize me at her worth, perhaps means, *I think myself as worthy of your favour as she is*. HENLEY.

⁴ *Only she comes too short,—that I profess* &c.] That seems to stand without relation, but is referred to *find*, the first conjunction being inaccurately suppressed. I find *that* she names my deed, I *find* that I profess, &c. JOHNSON.

The true meaning is this:—“ My sister has equally expressed my sentiments, only she comes short of me in this, that I profess myself an enemy to all joys but you.”—*That I profess*, means, *in that I profess*. M. MASON.

Myself an enemy to all other joys,
Which the most precious square of sense possesses;⁵
And find, I am alone felicitate
In your dear highness' love.

COR. Then poor Cordelia! [*Aside.*
And yet not so; since, I am sure, my love's
More richer than my tongue.⁶

LEAR. To thee, and thine, hereditary ever,
Remain this ample third of our fair kingdom;
No less in space, validity,⁷ and pleasure,
Than that confirm'd⁸ on Goneril.—Now, our joy,⁹

*In that, i. e. inasmuch as, I profess myself, &c. Thus the folio.
The quartos read:*

“Only she came short, that I profess,” &c. MALONE.

⁵ Which the most precious square of sense possesses;] Perhaps square means only compass, comprehension. JOHNSON.

So, in a *Parænesis to the Prince*, by lord Sterline, 1604:

“The square of reason, and the mind's clear eye.”

Golding in his version of the 6th Book of Ovid's *Metamorphosis* translates

—— quotiesque rogabat

Ex jussu—

“As oft as he demanded out of square.”

i. e. what was unreasonable. STEEVENS.

I believe that Shakspeare uses *square* for the full complement of all the senses. EDWARDS.

⁶ More richer than my tongue.] The quartos thus: the folio—more ponderous. STEEVENS.

We should read—*their tongue*, meaning her sisters. WARBURTON.

I think the present reading right. JOHNSON.

⁷ No less in space, validity,] *Validity*, for worth, value; not for integrity, or good title. WARBURTON.

So, in *The Devil's Charter*, 1607: “The countenance of your friend is of less value than his council, yet both of very small validity.” STEEVENS.

⁸ —— confirm'd ——] The folio reads, *conferr'd*. STEEVENS.

⁹ —— Now, our joy, &c.] Here the true reading is picked out of two copies. Butler's quarto reads:

Although the last, not least; ² to whose young love
The vines of France, and milk of Burgundy,
Strive to be interests'd; ³ what can you say, to draw ⁴
A third more opulent than your sisters? Speak.

COR. Nothing, my lord.

LEAR. Nothing?

COR. Nothing. ⁵

LEAR. Nothing can come of nothing: speak
again.

COR. Unhappy that I am, I cannot heave

—— But now our joy,
Although the last, not least in our dear love,
What can you say to win a third, &c.

The folio:

—— Now our joy,
Although our last, *and* least; to whose young love
The vines of France, and milk of Burgundy,
Strive to be int'ress'd. *What can you say, &c.* JOHNSON.

² *Although the last, not least; &c.*] So, in the old anonymous
play, King Leir speaking to Mumford:

“ —— to thee last of all;
“ Not greeted last, 'cause thy desert was small.”

STEEVENS.

Again, in *The Spanish Tragedy*, written before 1593:

“ The *third* and *last*, not *least*, in our account.” MALONE.

³ *Strive to be interests'd;*] So, in the Preface to Drayton's *Polyolbion*: “ —— there is scarce any of the nobilitie, or gentry of
this land, but he is some way or other by his blood *interested*
therein.”

Again, in Ben Jonson's *Sejanus*:

“ Our sacred laws and just authority
“ Are *interests'd* therein.”

To *interest* and to *interesse*, are not, perhaps, different spellings
of the same verb, but are two distinct words though of the same
import; the one being derived from the Latin, the other from
the French *intéresser*. STEEVENS.

⁴ —— *to draw* ——] The quarto reads—what can you say, *to*
win. STEEVENS.

⁵ Lear. *Nothing?*

Cor. *Nothing.*] These two speeches are wanting in the quartos.
STEEVENS.

My heart into my mouth : I love your majesty
According to my bond ; nor more, nor less.

LEAR. How, how, Cordelia ? ⁶ mend your speech
a little,
Lest it may mar your fortunes.

COR. Good my lord,
You have begot me, bred me, lov'd me : I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say,
They love you, all ? Haply, when I shall wed,⁷
That lord, whose hand must take my plight, shall
carry
Half my love with him, half my care, and duty :
Sure, I shall never marry like my sisters,
To love my father all. ⁸

LEAR. But goes this with thy heart ? ⁹

⁶ How, how, *Cordelia* ?] Thus the folio. The quarto reads—
Go to, go to. STEEVENS.

⁷ ——— *Haply, when I shall wed, &c.*] So, in *The Mirrour for Magistrates*, 1587, Cordila says:

“ — Nature so doth bind and me compell
“ To love you as I ought, my father, well ;
“ Yet shortly I may chance, if fortune will,
“ To find in heart to bear another more good will :
“ Thus much I said of nuptial loves that meant.”

STEEVENS.

See also the quotation from Camden's *Remaines*, near the end of the first note on this play. [p. 262.] MALONE.

⁸ *To love my father all.*] These words are restored from the first edition, without which the sense was not complete. POPE.

⁹ *But goes this with thy heart ?*] Thus the quartos, and thus I have no doubt Shakspeare wrote, this kind of inversion occurring often in his plays, and in the contemporary writers. So, in *King Henry VIII* :

“ — and make your house our Tower.”

Again, in *The Merchant of Venice* :

“ ——— That many may be meant
“ By the fool multitude.”

COR.

Ay, good my lord.

LEAR. So young, and so untender?^a

COR. So young, my lord, and true.

LEAR. Let it be so,—Thy truth then be thy dower:

For, by the sacred radiance of the sun;
 The mysteries of Hecate,³ and the night;
 By all the operations of the orbs,
 From whom we do exist, and cease to be;
 Here I disclaim all my paternal care,
 Propinquity and property of blood,
 And as a stranger to my heart and me
 Hold thee, from this,⁴ for ever. The barbarous
 Scythian,
 Or he that makes his generation⁵ messes
 To gorge his appetite, shall to my bosom
 Be as well neighbour'd, pitied, and reliev'd,
 As thou my sometime daughter.

KENT.

Good my liege,—

See Vol. VIII. p. 66. n. 2.

The editor of the folio, not understanding this kind of phraseology, substituted the more common form—But goes thy heart with this? as in the next line he reads, Ay, my good lord, instead of—Ay, good my lord, the reading of the quartos, and the constant language of Shakspeare. MALONE.

^a So young, and so untender?] So, in Shakspeare's *Venus and Adonis*:

“ Ah me, quoth Venus, young, and so unkind?”

MALONE.

³ The mysteries of Hecate] The quartos have *mistress*, the folio — *miserics*. The emendation was made by the editor of the second folio, who likewise substituted *operations* in the next line for *operation*, the reading of the original copies. MALONE.

⁴ Hold thee, from this.] i. e. from this time. STEEVENS.

⁵ — generation —] i. e. his children. MALONE.

LEAR. Peace, Kent!

Come not between the dragon and his wrath:
I lov'd her most,⁶ and thought to set my rest
On her kind nursery.—Hence, and avoid my
fight!— [*To CORDELIA.*⁷

So be my grave my peace, as here I give
Her father's heart from her!—Call France;—Who
stirs?

Call Burgundy.—Cornwall, and Albany,
With my two daughters' dowers digest this third:
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence, and all the large effects
That troop with majesty. Ourself, by monthly
course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turns. Only we still retain⁸

⁶ *I lov'd her most,*] So Holinshed: “—— which daughters he greatly loved, but especially Cordeilla, the youngest, farre above the two elder.” MALONE.

⁷ [*To Cordelia.*] As Mr. Heath supposes, *to Kent*. For in the next words Lear sends for France and Burgundy to offer Cordelia without a dowry. STEEVENS.

Mr. M. Mason observes, that Kent did not yet deserve such treatment from the King, as the only words he had uttered were “Good my liege.” REED.

Surely such quick transitions or inconsistencies, which ever they are called, are perfectly suited to Lear's character. I have no doubt that the direction now given is right. Kent has hitherto said nothing that could extort even from the cholerick king so harsh a sentence, having only interposed in the mildest manner. Afterwards indeed, when he remonstrates with more freedom, and calls Lear a madman, the king exclaims—“Out of my fight!”

MALONE.

⁸ ——— *Only we still retain* —] Thus the quarto. Folio: *we shall retain.* MALONE.

The name, and all the additions to a king;⁹
 The fway,
 Revenue, execution of the rest;²
 Beloved fons, be yours: which to confirm,
 This coronet part between you. [*giving the crown*]

KENT. Royal Lear,
 Whom I have ever honour'd as my king,
 Lov'd as my father, as my master follow'd,
 As my great patron thought on in my prayers,³—

LEAR. The bow is bent and drawn, make from
 the shaft.

KENT. Let it fall rather, though the fork invade
 The region of my heart: be Kent unmannerly,
 When Lear is mad. What would'st thou do, old
 man?

Think'st thou, that duty shall have dread to speak,⁴

⁹ — all the additions to a king;] All the titles belonging to a king. See Vol. XVI. p. 309, n. 7. MALONE.

² — execution of the rest,] The execution of the rest is, I suppose, all the other business. JOHNSON.

³ As my great patron thought on in my prayers,] An allusion to the custom of clergymen praying for their patrons, in what is commonly called the bidding prayer. HENLEY.

See also note to the epilogue to *King Henry IV.* Part II. Vol. XIII. p. 254, n. 3. REED.

⁴ Think'st thou, that duty shall have dread to speak, &c.] I have given this passage according to the old folio, from which the modern editions have silently departed, for the sake of better numbers, with a degree of insincerity, which, if not sometimes detected and censured, must impair the credit of ancient books. One of the editors, and perhaps only one, knew how much mischief may be done by such clandestine alterations. The quarto agrees with the folio, except that for *reserve thy state*, it gives, *reverse thy doom*, and has *stoops*, instead of *falls to folly*. The meaning of *answer my life my judgement*, is, *Let my life be answerable for my judgement*, or, *I will stake my life on my opinion*.—The reading which, without any right, has possessed all the modern copies is this:

When power to flattery bows? To plainness honour's bound,
 When majesty stoops to folly. Reverse thy doom;
 And, in thy best consideration, check
 This hideous rashness: answer my life my judgment,
 Thy youngest daughter does not love thee least;
 Nor are those empty-hearted, whose low sound
 Reverbs⁵ no hollowness.

LEAR. Kent, on thy life, no more.

KENT. My life I never held but as a pawn
 To wage against thine enemies;⁶ nor fear to lose
 it,

—— to plainness honour
 Is bound, when majesty to folly falls.
 Reserve thy state; with better judgment check
 This hideous rashness; with my life I answer,
 Thy youngest daughter, &c.

I am inclined to think that *reverse thy doom* was Shakspeare's first reading, as more apposite to the present occasion, and that he changed it afterwards to *reserve thy state*, which conduces more to the progress of the action. JOHNSON.

I have followed the quartos. *Reserve* was formerly used for *preserve*. So, in our poet's 52d Sonnet:

“*Reserve* them for my love, not for their rhymes.”

MALONE.

⁵ *Reverbs* ——] This is perhaps a word of the poet's own making, meaning the same as *reverberates*. STEEVENS.

⁶ —— a pawn

To wage against thine enemies;] i. e. I never regarded my life, as my own, but merely as a thing of which I had the possession not the property; and which was entrusted to me as a *pawn* or pledge, to be employed in *waging* war against your enemies.

To wage against is an expression used in a letter from Guil. Webbe to Rob^t. Wilmot, prefixed to *Tancred and Gismund*, 1592: “—— you shall not be able to *wage against* me in the charges growing upon this action.” STEEVENS.

My life &c.] That is, I never considered my life as of more value than that of the commonest of your subjects. A *pawn* in

Thy safety being the motive.

LEAR. Out of my sight!

KENT. See better, Lear; and let me still remain
The true blank of thine eye.⁷

LEAR. Now, by Apollo,⁸—

KENT. Now, by Apollo, king,
Thou swear'st thy gods in vain.

LEAR. O, vassal! miscreant!

[*laying his hand on his sword,*

ALB. CORN. Dear sir, forbear.⁹

KENT. Do;

Kill thy physician, and the fee bestow
Upon the foul disease. Revoke thy gift;^a
Or, whilst I can vent clamour from my throat,
I'll tell thee, thou dost evil.

chess is a common man, in contradistinction to the knight; and Shakespeare has several allusions to this game, particularly in King John:

*"Who painfully with much expedient march,
Have brought a counter-check before your gates."*

Again, in *King Henry V*:

"Therefore take heed how you impawn our person."

HENLEY.

⁷ *The true blank of thine eye.*] The blank is the white or exact mark at which the arrow is shot. See better, says Kent, and keep me always in your view. JOHNSON.

See Vol. IX. p. 377, D. 7. MALONE.

⁸ — by Apollo, —] Bladud, Lear's father, according to Geoffrey of Monmouth, attempting to fly, fell on the temple of Apollo, and was killed. This circumstance our author must have noticed, both in Holinshed's *Chronicle* and *The Mirrour for Magistrates*. MALONE.

Are we to understand from this circumstance, that the son swears by Apollo, because the father broke his neck on the temple of that deity? STEEVENS.

⁹ *Dear sir, forbear.*] This speech is omitted in the quartos.

STEEVENS.

^a — thy gift;] The quartos read — thy doom. STEEVENS.

LEAR.

Hear me, recreant!

On thine allegiance hear me!—

Since thou hast fought to make us break our vow,
 (Which we durst never yet,) and, with strain'd
 pride,³

To come betwixt our sentence and our power;⁴
 (Which nor our nature nor our place can bear,)
 Our potency made good,⁵ take thy reward.

³ — strain'd pride,] The oldest copy reads—*strayed pride*; that is, *pride exorbitant*; pride passing due bounds. JOHNSON.

⁴ To come betwixt our sentence and our power;] Power, for execution of the sentence. Warburton.

Rather, as Mr. Edwards observes, *our power to execute that sentence*. STEEVENS.

⁵ (Which nor our nature nor our place can bear,)

Our potency made good,] As thou hast come with unreasonable pride between the sentence which I had passed, and the power by which I shall execute it, take thy reward in another sentence which shall make good, shall establish, shall maintain, that power.

Mr. Davies thinks, that *our potency made good*, relates only to our place.—Which our nature cannot bear, not our place, without departure from the potency of that place. This is easy and clear.—Lear, who is characterized as hot, heady, and violent, is, with very just observation of life, made to entangle himself with vows, upon any sudden provocation to vow revenge, and then to plead the obligation of a vow in defence of implacability. JOHNSON.

In my opinion, *made*, the reading of all the editions, but one of the quartos (which reads *make good*) is right. Lear had just delegated his power to Albany and Cornwall, contenting himself with only the name and all the additions of a king. He could therefore have no power to inflict on Kent the punishment which he thought he deserved. *Our potency made good* seems to me only this: *They to whom I have yielded my power and authority, yielding me the ability to dispense it in this instance, take thy reward.*

STEEVENS.

The meaning, I think, is, As a proof that I am not a mere threatenner, that I have power as well as will to punish, take the due reward of thy demerits, hear thy sentence. The words *our potency made good* are in the absolute case.

That justly think'st, and hast most rightly said!²—
And your large speeches may your deeds approve,

[To REGAN and GONERIL.

That good effects may spring from words of love.—

Thus Kent, O princes, bids you all adieu;

He'll shape his old course³ in a country new.

[Exit.

Re-enter GLOSTER; with FRANCE, BURGUNDY, and Attendants.

GLO. Here's France and Burgundy, my noble lord.

LEAR. My lord of Burgundy,
We first address towards you, who with this king
Hath rivall'd for our daughter; What, in the least,
Will you require in present dower with her,
Or cease your quest of love?⁴

BUR. Most royal majesty,
I crave no more than hath your highness offer'd,
Nor will you tender less.

² *That justly think'st, and hast most rightly said!*] Thus the folio.
The quartos read:

That rightly thinks, and hast most justly said. MALONE.

³ *He'll shape his old course—*] He will follow his old maxims;
he will continue to act upon the same principles. JOHNSON.

—adieu;

He'll shape his old course in a country new.] There is an odd coincidence between this passage, and another in *The Battell of Alcazar* &c. 1594:

“ — adue;

“ For here Tom Stukley shapes his course anue.”

STEEVENS.

⁴ —quest of love?] *Quest of love* is amorous expedition. The term originated from Romance. A quest was the expedition in which a knight was engaged. This phrase is often to be met with in *The Faëry Queen*. STEEVENS.

LEAR. Right noble Burgundy,
When she was dear to us, we did hold her so;⁵
But now her price is fall'n: Sir, there she stands;
If aught within that little, seeming⁶ substance,
Or all of it, with our displeasure piec'd,
And nothing more, may fitly like your grace,
She's there, and she is yours.

BUR. I know no answer.

LEAR. Sir,
Will you, with those infirmities she owes,⁷
Unfriended, new-adopted to our hate,
Dower'd with our curse, and stranger'd with our
oath,
Take her, or leave her?

BUR. Pardon me, royal sir;
Election makes not up on such conditions.⁸

⁵ — we did hold her so;] We esteemed her worthy of that dowry, which, as you say, we promised to give her. MALONE.

⁶ — seeming—] is beautiful. JOHNSON.

Seeming rather means specious. So, in *The Merry Wives of Windsor*:

“ — pluck the borrow'd veil of modesty from the seeming mistress Page.”

Again, in *Measure for Measure*:

“ — hence shall we see,

“ If power change purpose, what our seemers be.”

STEEVENS.

⁷ — owes,] i. e. is possessed of. So, in *A Midsummer Night's Dream*:

“ All the power this charm doth owe.” STEEVENS.

⁸ Election makes not up on such conditions.] To make up signifies to complete, to conclude; as, *they made up the bargain*; but in this sense it has, I think, always the subject noun after it. To make up, in familiar language, is neutrally, to come forward, to make advances, which I think, is meant here. JOHNSON.

I should read the line thus:—

Election makes not, upon such conditions. M. MASON.

Election makes not up, I conceive, means, Election comes not to a

LEAR. Then leave her, sir; for, by the power
that made me,
I tell you all her wealth.—For you, great king,
[To FRANCE.

I would not from your love make such a stray,
To match you where I hate; therefore beseech you
To avert your liking a more worthier way,
Than on a wretch whom nature is ashamed
Almost to acknowledge hers.

FRANCE. This is most strange!
That she, that even but now was your best object,
The argument of your praise, balm of your age,
Most best, most dearest,⁹ should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour! Sure, her offence
Must be of such unnatural degree,
That monsters it,² or your fore-vouch'd affection

decision; in the same sense as when we say, "I have made up my mind on that subject."

In Cymbeline this phrase is used, as here, for finished, completed:

"—— Being scarce made up,

"I mean, to man,"— &c.

Again, in *Timon of Athens*:

"—— remain assur'd,

"That he's a made up villain."

In all these places the allusion is to a piece of work completed by a tradesman.

The passages just cited show that the text is right, and that our poet did not write, as some have proposed to read,

Election makes not, upon such conditions. MALONE.

⁹ Most best, most dearest;] Thus the quartos. The folios read—

The best, the dearest.—— STEEVENS.

We have just had *more worthier*, and in a preceding passage *more richer*. The same phraseology is found often in these plays and in the contemporary writings. MALONE.

² —— such unnatural degree,

That monsters it,] This was the phraseology of Shakspeare's age. So, in *Coriolanus*:

Fall into taint:³ which to believe of her,
Must be a faith, that reason without miracle
Could never plant in me.

“ Bat with *such* words *that* are but rooted in
“ Your tongue.”

Again, *ibidem*:

“ ——— No, not with *such* friends,
“ *That* thought them sure of you.”

Three of the modern editors, however, in the passage before us, have substituted *As* for *That*. MALONE.

That monsters it,] This uncommon verb occurs again in *Coriolanus*, A^d II. sc. ii:

“ To hear my nothings *monster'd*.” STEEVENS.

³ ——— or your fore-vouch'd affection
Fall into taint:] The common books read:

—— or your fore-vouch'd affection
Fall'n into taint:

This line has no clear or strong sense, nor is this reading authorized by any copy, though it has crept into all the late editions. The early quarto reads:

—— or you, for vouch'd affections
Fall'n into taint

The folio:

—— or your fore-vouch'd affection
Fall into taint.

Taint is used for *corruption* and for *disgrace*. If therefore we take the oldest reading it may be reformed thus:

—— sure her offence
Must be of such unnatural degree,
That monsters it; or you for vouch'd affection
Fall into taint.

Her offence must be prodigious, or you must *fall* into reproach for having *vouch'd* affection which you did not feel. If the reading of the folio be preferred, we may with a very slight change produce the same sense:

—— sure her offence
Must be of such unnatural degree,
That monsters it, or your fore-vouch'd affection
Falls into taint. ———

That is, *falls* into reproach or censure. But there is another possible sense. Or signifies *before*, and *or ever* is *before ever*; the meaning in the folio may therefore be, *Sure her crime must be monstrous before your affection can be affected with hatred*. Let the

COR. I yet beseech your majesty,
 (If for I want⁴ that glib and oily art,
 To speak and purpose not; since what I well in-
 tend,
 I'll do't before I speak,) that you make known
 It is no vicious blot, murder, or foulness,
 No unchaste action, or dishonour'd step,
 That hath depriv'd me of your grace and favour:
 But even for want of that, for which I am richer;

reader determine. — As I am not much a friend to conjectural emendation, I should prefer the latter sense, which requires no change of reading. JOHNSON.

The meaning of the passage as I have printed it [*fall'n* into taint] is, I think, Either her offence *must be* monstrous, or, if she has not committed any such offence, the affection which you always professed to have for her *must be tainted and decayed*, and is now without reason alienated from her.

I once thought the reading of the quartos right, — or you, for vouch'd affections, &c. i. e. on account of the extravagant professions made by her sisters: but I did not recollect that France had not heard these. However, Shakspeare, might himself have forgot this circumstance. The plural *affections* favours this interpretation.

The interpretation already given, appears to me to be supported by our author's words in another place:

“When love begins to sicken and decay.” &c. MALONE.

The present reading which is that of the folio, is right; and the sense will be clear, without even the slight amendment proposed by Johnson, to every reader who shall consider the word *must*, as referring to *fall* as well as to *be*. Her offence *must be* monstrous, or the former affection which you professed for her, *must fall* into taint; that is, become the subject of reproach. M. MASON.

Taint is a term belonging to falconry. So, in *The Booke of Haukyng*, &c. bl. l. no date: “A *taint* is a thing that goeth overthwart the fethers, &c. like as it were eaten with wormes.”

STEEVENS.

⁴ *If for I want* &c.] If this be my offence, that I want the glib and oily art, &c. MALONE.

For has the power of — *because*. Thus, in p. 292:

“For that I am some twelve or fourteen moonshines

“Lag of a brother.” STEEVENS.

A still-soliciting eye, and such a tongue
That I am glad I have not, though, not to have it,
Hath lost me in your liking.

LEAR. Better thou
Hadst not been born, than not to have pleas'd me
better.

FRANCE. Is it but this?⁴ a tardiness in nature,
Which often leaves the history unspoke,
That it intends to do? — My lord of Burgundy,
What say you to the lady? Love is not love,
When it is mingled with respects,⁵ that stand
Aloof from the entire point.⁶ Will you have her?
She is herself a dowry.⁷

BUR. Royal Lear,⁸
Give but that portion which yourself propos'd,
And here I take Cordelia by the hand,
Duchess of Burgundy.

LEAR. Nothing: I have sworn; I am firm.

BUR. I am sorry then, you have so lost a father.
That you must lose a husband.

COR. Peace be with Burgundy!

⁴ *Is it but this? &c.*] Thus the folio. The quartos, disregarding metre, —

Is it no more but this? &c. STEEVENS.

⁵ — *with respects,*] i. e. with cautious and prudential considerations. See Vol. XVI. p. 284, n. 6.

Thus the quartos. The folio has — *regards.* MALONE.

⁶ — *from the entire point.*] Single, unmixed with other considerations. JOHNSON.

Dr. Johnson is right. The meaning of the passage is, that his love wants something to mark its sincerity;

“ Who seeks for aught in love but love alone.”

STEEVENS.

⁷ *She is herself a dowry,*] The quartos read:

She is herself and dower. STEEVENS.

⁸ *Royal Lear,*] So, the quarto; the folio has — *Royal king.*

MALONE.

Since that respects of fortune are his love,
I shall not be his wife.

FRANCE. Fairest Cordelia, that art most rich,
being poor;
Most choice, forsaken; and most lov'd, despis'd!
Thee and thy virtues here I seize upon:
Be it lawful, I take up what's cast away.
Gods, gods; 'tis strange, that from their cold^d
neglect

My love should kindle to inflam'd respect. —
Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of wat'rish Burgundy
Shall buy this unpriz'd precious maid of me. —
Bid them farewell, Cordelia, though unkind:
Thou lovest here,⁹ a better where to find.

LEAR. Thou hast her, France: let her be thine;
for we

Have no such daughter, nor shall ever see
That face of hers again: — Therefore be gone,
Without our grace, our love, our benison. —
Come, noble Burgundy.

[*Flourish. Exeunt* LEAR, BURGUNDY, CORNWALL,
ALBANY, GLOSTER, and Attendants.

FRANCE. Bid farewell to your sisters.

COR. The jewels² of our father, with wash'd eyes

⁹ *Thou lovest here,*] *Here* and *where* have the power of nouns.
Thou lovest this residence to find a better residence in another
place. JOHNSON.

So, in Churchyard's *Farewell to the World*, 1592:

“That growes not here, takes roote in other *where*.”

See note on *The Comedy of Errors*, Vol. X. p. 226, n. 3.

STEEVENS.

² *The jewels* —] As this reading affords sense, though an
awkward one, it may stand: and yet *Ye* instead of *The*, a change
adopted by former editors, may be justified; it being frequently

Cordelia leaves you: I know you what you are;
And, like a sister, am most loath to call
Your faults, as they are nam'd. Use well our fa-
ther:²

To your professed bosoms³ I commit him:
But yet, alas! stood I within his grace,
I would prefer him to a better place.
So farewell to you both.

GON. Prescribe not us our duties.⁴

REG. Let your study
Be, to content your lord; who hath receiv'd you
At fortune's alms.⁵ You have obedience scantied.
And well are worth the want that you have wanted.⁶

impossible, in ancient MSS. to distinguish the one word from the customary abbreviation of the other. STEEVENS.

² — Use well our father:] So the quartos. The folio reads — Love well. MALONE.

³ — professed bosoms —] All the ancient editions read — *professed*. Mr. Pope — *professing*; but, perhaps, unnecessarily, as Shakspeare often uses one participle for the other; — *longing* for *longed* in *The Two Gentlemen of Verona*, and *all obeying* for *all-obeyed* in *Antony and Cleopatra*. STEEVENS.

⁴ Prescribe not us our duties.] *Prescribe* was used formerly without *to* subjoined. So, in Massinger's *Picture*:

“ — Shall I prescribe you,

“ Or blame your fondness.” MALONE.

⁵ At fortune's alms.] The same expression occurs again in *Othello*:

“ And shoot myself up in some other course,

“ To fortune's alms.” STEEVENS.

⁶ And well are worth the want that you have wanted.] You are well deserving of the want of dower that you are without. So, in the third part of *King Henry VI.* A& IV. sc. i: “ Though I want a kingdom,” i. e. though I am without a kingdom. Again, in Stowe's *Chronicle*, p. 137: “ Anselm was expelled the realm, and wanted the whole profits of his bishoprick,” i. e. he did not receive the profits, &c. TOLLET.

Thus the folio. In the quartos the transcriber or compositor inadvertently repeated the word *worth*. They read:

COR. Time shall unfold what plaited cunning⁷
hides ;
Who cover faults,⁸ at last shame them derides.
Well may you prosper !

FRANCE.

Come, my fair Cordelia.

[*Exeunt* FRANCE and CORDELIA.]

GON. Sister, it is not a little I have to say, of
what most nearly appertains to us both. I think,
our father will hence to-night.

And well are worth the *worth* that you have wanted.

This, however, may be explained by understanding the second
worth in the sense of *wealth* MALONE.

7 ——— plaited cunning—] i. e. complicated, involved cunning.

JOHNSON.

I once thought that the author wrote *plated* :—cunning *superin-*
duced, thinly spread over. So, in this play :

“ ——— Plate sin with gold,

“ And the strong lance of justice hurtless breaks.”

But the word *unfold*, and the following lines in our author's
Rape of Lucrece, show, that *plaited*, or (as the quartos have it)
pleated, is the true reading :

“ For that he colour'd with his high estate,

“ Hiding base sin in *pleats* of majesty.” MALONE.

* *Who cover faults, &c.*] The quartos read,

Who *covers* faults, at last *shame* them derides.

The former editors read with the folio :

Who *covers* faults at last with shame derides. STEEVENS.

Mr. M. Mason believes the folio, with the alteration of a letter,
to be the right reading :

Time shall unfold what plaited cunning hides,

Who *covert* faults at last with shame derides.

The word *who* referring to *time*.

In the third Act, Lear says :

“ ——— Caitiff, shake to pieces,

“ That under *covert*, and convenient seeming,

“ Hast practis'd on man's life.” REED.

In this passage Cordelia is made to allude to a passage in Scrip-
ture: *Prov. xxviii. 13.* “ He that *covereth* his sins shall not prosper :
but who so confesseth and forsaketh them, shall have mercy.

HANLEY.

REG. That's most certain, and with you; next month with us.

GON. You see how full of changes his age is; the observation we made of it hath not been little: he always loved our sister most; and with what poor judgement he hath now cast her off, appears too grossly.

REG. 'Tis the infirmity of his age: yet he hath ever but slenderly known himself.

GON. The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long-engrafted condition,⁹ but, therewithal, the unruly waywardness that infirm and cholerick years bring with them.

REG. Such unconstant starts are we like to have from him, as this of Kent's banishment.

GON. There is further compliment of leave-taking between France and him. Pray you, let us hit² together: If our father carry authority with such dispositions as he bears, this last surrender of his will but offend us.

REG. We shall further think of it.

GON. We must do something, and i' the heat.³

Exeunt.

⁹ — of long-engrafted condition,] i. e. of qualities of mind, confirmed by long habit. So, in *Othello*: "— a woman of so gentle a condition!" See also Vol. XIII. p. 494, n. 5. MALONE.

² — let us hit —] So the old quarto. The folio, *let us sit*. JOHNSON.

— let us hit —] i. e. let us agree. STEEVENS.

³ — i' the heat,] i. e. We must strike while the iron's hot.

STEEVENS.

S C E N E II.

A Hall in the Earl of Gloster's Castle.

Enter EDMUND, with a letter.

EDM. Thou, nature, art my goddess; ⁴ to thy
law

My services are bound: Wherefore should I
Stand in the plague of custom; ⁵ and permit

⁴ *Thou, nature, art my goddess;*] Edmund only speaks of *nature* in opposition to *custom*, and not (as Dr. Warburton supposes) to the existence of a *God*. Edmund means only, as he came not into the world as *custom* or *law* had prescribed, so he had nothing to do but to follow *nature* and her laws, which make no difference between legitimacy and illegitimacy, between the eldest and the youngest.

To contradict Dr. Warburton's assertion yet more strongly, Edmund concludes this very speech by an invocation to heaven.

"Now gods stand up for bastards!" STEEVENS.

Edmund calls *nature* his goddess, for the same reason that we call a bastard a *natural* son: one, who according to the law of nature, is the child of his father, but according to those of civil society is *nullius filius*. M. MASON.

⁵ *Stand in the plague of custom;*] The word *plague* is in all the old copies: I can scarcely think it right, nor can I yet reconcile myself to *plage*, the emendation proposed by Dr. Warburton, though I have nothing better to offer. JOHNSON.

The meaning is plain, though oddly expressed. Wherefore should I acquiesce, submit tamely to the plagues and injustice of custom?

Shakspeare seems to mean by the *plague of custom*, Wherefore should I remain in a situation where I shall be plagued and tormented only in consequence of the contempt with which custom regards those who are not the issue of a lawful bed? Dr. Warburton defines *plage* to be *the place, the country, the boundary of custom*; a word, I believe, to be found only in Chaucer.

STEEVENS.

The curiosity of nations⁶ to deprive me,⁷
For that I am some twelve or fourteen moon-shines

⁶ *The curiosity of nations* — —] *Curiosity*, in the time of Shakespeare, was a word that signified *an over-nice scrupulousness* in manners, dress, &c. In this sense it is used in *Timon*. “When thou wast (says Apemantus) in thy gilt and thy perfume, they mock’d thee for too much *curiosity*.” Barrett in his *Alvearie, or Quadruple Dictionary*, 1580 interprets it *piked diligence: something too curious, or too much affected*: and again in this play of *King Lear*, Shakespeare seems to use it in the same sense, “which I have rather blamed as my own jealous *curiosity*.” *Curiosity* is the old reading, which Mr. Theobald changed into *courtesy*, though the former is used by Beaumont and Fletcher, with the meaning for which I contend.

It is true, that Orlando, in *As You Like It*, says: “The *courtesy* of nations allows you my better; but Orlando is not there inveighing against the law of primogeniture, but only against the unkind advantage his brother takes of it, and *courtesy* is a word that fully suits the occasion. Edmund, on the contrary, is turning this law into ridicule: and for such a purpose, the *curiosity of nations*, (i. e. the idle, nice distinctions of the world) is a phrase of contempt much more natural in his mouth, than the softer expression of—*courtesy of nations*. STEEVENS.

Curiosity is used before in the present play, in this sense: “For equalities are so weighed, that *curiosity* in neither can make choice of either’s moiety.”

Again, in *All’s Well that ends well*:

“Frank nature, rather *curious* than in haste,

“Hath well compos’d thee.”

In THE ENGLISH DICTIONARY, or Interpreter of hard Words, by H. Cockeram, 8vo. 1655, *Curiosity* is defined—“More diligence than needs.” MALONE.

By “the *curiosity of nations*” Edmund means the *nicety*, [the *strictness* of civil institution. So, when Hamlet is about to prove that the dust of Alexander might be employed to stop a bung-hole, Horatio says, “that were to consider the matter too *curiously*.”

M. MASON.

⁷ — — to deprive me,] To *deprive* was, in our author’s time, synonymous to *disinherit*. The old dictionary renders *exheredo* by this word: and Holinshed speaks of the line of Henry before deprived.

Lag of a brother?⁸ Why bastard? wherefore base?
 When my dimensions are as well compact,
 My mind as generous, and my shape as true,
 As honest madam's issue? Why brand they us
 With base? with baseness? bastardy? base, base?
 Who, in the lusty stealth of nature,⁹ take
 More composition and fierce quality,
 Than doth, within a dull, stale, tired bed,
 Go to the creating a whole tribe of fops,
 Got 'tween asleep and wake?—Well then,
 Legitimate Edgar, I must have your land:
 Our father's love is to the bastard Edmund,
 As to the legitimate: Fine word,—legitimate!
 Well, my legitimate, if this letter speed,

Again, in Warner's *Albion's England*, 1602. B. III. ch. xvi:

“To you, if whom ye have *depriv'd* ye shall restore again.”

Again, *ibid*:

“The one restored, for his late *depriving* nothing mov'd.”

STEEVENS.

⁸ *Lag of a brother?*] Edmund inveighs against the tyranny of custom, in two instances, with respect to younger brothers, and to bastards. In the former he must not be understood to mean himself, but the argument becomes general by implying more than is said, *Wherefore should I or any man*. HANMER.

⁹ *Who, in the lusty stealth of nature, &c.*] How much the following lines are in character, may be seen by that monstrous wish of Vanini, the Italian atheist, in his tract *De admirandis naturæ*, &c. printed at Paris, 1616, the very year our poet died. “*O utinam extra legitimum & connubialem thorum essem procreatus! Ita enim progenitores mei in venerem incaluisent ardentius, ac cumulatim affatimque generosa semina contulissent, è quibus ego formæ blanditiæ & elegantiam, robustas corporis vires, mentemque innubilem consequutus fuisssem. At quia conjugatorum sum soboles, his orbatus sum bonis.*” Had the book been published but ten or twenty years sooner, who would not have believed that Shakspeare alluded to this passage? But the divinity of his genius foretold, as it were, what such an atheist as Vanini would say, when he wrote upon such a subject. WARBURTON.

And my invention thrive, Edmund the base
 Shall top the legitimate.² I grow; I prosper:—
 Now, gods, stand up for bastards!

² *Shall top the legitimate.*] Here the Oxford editor would show us that he is as good at coining phrases as his author, and so alters the text thus:

Shall *toe* th' legitimate.——
 i. e. says he, *stand on even ground with him*, as he would do with his author. WARBURTON.

Sir T. Hanmer's emendation will appear very plausible to him that shall consult the original reading. The quartos read:

—— Edmund the base
 Shall *tooth*' legitimate.——

The folio,

—— Edmund the base
 Shall *to th'* legitimate.——

Hanmer, therefore, could hardly be charged with coining a word, though his explanation may be doubted. To *toe* him, is perhaps to *kick him out*, a phrase yet in vulgar use; or *toe*, may be literally to *supplant*. The word *be* [which stands in some editions] has no authority. JOHNSON.

Mr. Edwards would read,— Shall *top* the legitimate.

I have received this emendation, because the succeeding expression, *I grow*, seems to favour it, and because our poet uses the same expression in *Hamlet*:

“—— so far he *topp'd* my thought,” &c. STEEVENS.

So, in *Macbeth*:

“—— Not in the legions
 “ Of horrid hell can come a devil more damn'd,
 “ In evils to *top* Macbeth.”

A passage in *Hamlet* adds some support to *toe*, Sir Thomas Hanmer's reading: “—— for the *toe* of the peasant comes so near to the heel of the courtier, that he galls his kybe.”

In Devonshire, as Sir Joshua Reynolds observes to me, “to *toe* a thing up, is, to tear it up by the roots; in which sense the word is perhaps used here; for Edmund immediately adds—*I grow, I prosper.*” MALONE.

Enter GLOSTER.

GLO. Kent banish'd thus! And France in choler parted!

And the king gone to-night! subscrib'd his power!³
Confin'd to exhibition!⁴ All this done
Upon the gad!⁵——Edmund! How now? what news?

EDM. So please your lordship, none.

[*putting up the letter.*]

GLO. Why so earnestly seek you to put up that letter?

EDM. I know no news, my lord.

³ —— subscrib'd *his power*!] To subscribe, is, to transfer by signing or *subscribing* a writing of testimony. We now use the term, He *subscribed* forty pounds to the new building.

JOHNSON.

To *subscribe* in Shakspeare is to *yield*, or *surrender*. So, afterwards: "—— You owe me no *subscription*." Again, in *Troilus and Cressida*:

"For Hector in his blaze of wrath *subscribes*

"To tender objects." MALONE.

The folio reads—*prescribed*. STEEVENS.

⁴ —— *exhibition*!] is *allowance*. The term is yet used in the universities. JOHNSON.

So, in *The Two Gentlemen of Verona*:

"What maintenance he from his friends receives,

"Like *exhibition* thou shalt have from me." STEEVENS.

⁵ —— *All this done*

Upon the gad!] To do upon the *gad*, is, to act by the sudden stimulation of caprice, as cattle run madding when they are stung by the gad fly. JOHNSON.

Done upon the gad is done suddenly, or, as before, while the iron is hot. A *gad* is an iron bar. So, in *I'll never leave thee*, a Scottish song, by Allan Ramsay:

"Bid iceshogles hammer red *gads* on the fluddy."

The statute of 2 and 3 Eliz. 6. c. 27. is a "Bill against false forging of iron *gads*, instead of *gads* of steel." RITSON.

GLO. What paper were you reading?

EDM. Nothing, my lord.

GLO. No? What needed then that terrible despatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let's see: Come, if it be nothing, I shall not need spectacles.

EDM. I beseech you, sir, pardon me: it is a letter from my brother, that I have not all o'er-read; for so much as I have perused, I find it not fit for your over-looking.

GLO. Give me the letter, sir.

EDM. I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

GLO. Let's see, let's see.

EDM. I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.⁶

GLO. [reads.] *This policy, and reverence of age,⁷ makes the world bitter to the best of our times; keeps*

⁶ ——— taste of my virtue.] Though *taste* may stand in this place, yet I believe we should read—*assay* or *test* of my virtue: they are both metalurgical terms, and properly joined. So, in *Hamlet*:

“Bring me to the *test*.” JONHSON.

Essay and *Taste*, are both terms from royal tables. See note on *Ad V. sc. iii.* Mr. Henley observes, that in the eastern parts of this kingdom the word *say* is still retained in the same sense.

STEEVENS.

Both the quartos and folio have *essay*, which may have been merely a mis-spelling of the word *assay*, which in Cawdrey's *Alphabetical Table*, 1604, is defined—“a proof or trial.” But as *essay* is likewise defined by Bullokar in his *English Exposition*, 1616, “a trial,” I have made no change.

To *assay* not only signified to make trial of coin, but to *taste* before another; *prælibo*. In either sense the word might be used here. MALONE.

⁷ *This policy, and reverence of age,*] Butter's quarto has, *this*

our fortunes from us, till our oldness cannot relish them. I begin to find an idle and fond^s bondage in the oppression of aged tyranny; who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, Edgar.—Humph—Conspiracy!—Sleep till I waked him, —you should enjoy half his revenue,—My son Edgar! Had he a hand to write this? a heart and brain to breed it in?—When came this to you? Who brought it?

EDM. It was not brought me, my lord, there's the cunning of it; I found it thrown in at the casement of my closet.

GLO. You know the character to be your brother's?

EDM. If the matter were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

GLO. It is his.

EDM. It is his hand, my lord; but, I hope, his heart is not in the contents.

GLO. Hath he never heretofore founded you in this business?

EDM. Never, my lord: But I have often heard him maintain it to be fit, that, sons at perfect age, and fathers declining, the father should be as ward to the son, and the son manage his revenue.

policy of age; the folio, this policy and reverence of age. JOHNSON.

The two quartos published by Butter, concur with the folio in reading *age*. Mr. Pope's duodecimo is the only copy that has *ages*.

STEEVENS.

• —— *idle and fond* ——] Weak and foolish. JOHNSON.

GLO. O villain, villain! His very opinion in the letter! — Abhorred villain! Unnatural, detested, brutish villain! worse than brutish! — Go, firrah, seek him; I'll apprehend him: — Abominable villain! — Where is he?

EDM. I do not well know, my lord. If it shall please you to suspend your indignation against my brother, till you can derive from him better testimony of his intent, you shall run a certain course; where, if you⁹ violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience. I dare pawn down my life for him, that he hath writ this to feel my affection to your honour,² and to no other pretence³ of danger.

GLO. Think you so?

EDM. If your honour judge it meet, I will place you where you shall hear us confer of this, and by

⁹ — where, if you —] *Where* was formerly often used in the sense of *whereas*. See Vol. XIV. p. 286, n. 2. MALONE.

So, in *Pericles, Prince of Tyre*, p. 31, n. 9:

“ *Where* now you're both a father and a son.”

See also A & H. sc. iii. STEEVENS.

² — to your honour,] It has been already observed that this was the usual mode of address to a lord in Shakspeare's time.

MALONE.

See Vol. XV. p. 366, where the Pursuivant uses this address to Lord Hastings. STEEVENS.

³ — pretence —] *Pretence* is design, purpose. So, afterwards in this play:

“ *Pretence* and purpose of unkindness. JOHNSON.

So, in *Macbeth*:

“ Against the undivulg'd *pretence* I fight

“ Of treasonous malice.”

But of this, numberless examples can be shown; and I can venture to assert, with some degree of confidence, that Shakspeare never uses the word *pretence*, or *pretend*, in any other sense. STEEVENS.

an auricular assurance have your satisfaction ; and that without any further delay than this very evening.

GLO. He cannot be such a monster.

EDM.⁴ Nor is not, sure.

GLO. To his father, that so tenderly and entirely loves him.—Heaven and earth!—Edmund, seek him out; wind me into him,⁵ I pray you: frame the business after your own wisdom: I would unstate myself, to be in a due resolution.⁶

⁴ *Edm.] From Nor is, to heaven and earth! are words omitted in the folio. STEEVENS.*

⁵ *— wind me into him,] I once thought it should be read, you into him; but, perhaps, it is a familiar phrase, like do me this. JOHNSON.*

So, in *Twelfth-Night*: “ — challenge me the duke’s youth to fight with him.” Instances of this phraseology occur in *The Merchant of Venice*, *King Henry IV. Part I.* and in *Othello*.

STEEVENS.

⁶ *— I would unstate myself, to be in a due resolution.] i. e. I will throw aside all consideration of my relation to him, that I may act as justice requires. WARBURTON.*

Such is this learned man’s explanation. I take the meaning to be rather this, *Do you frame the business*, who can act with less emotion; *I would unstate myself*; It would in me be a departure from the paternal character, *to be in a due resolution*, to be settled and composed on such an occasion. The words *would* and *should* are in old language often confounded. JOHNSON.

The same word occurs in *Antony and Cleopatra*:

“ Yes, like enough, high-battled Cæsar will
“ *Unstate* his happiness, and be stag’d to show
“ Against a sworder.”—

To *unstate*, in both these instances, seems to have the same meaning. Edgar has been represented as wishing to possess his father’s fortune, i. e. to *unstate* him; and therefore his father says he would *unstate* himself to be sufficiently resolved to punish him.

To *enstate* is to confer a fortune. So, in *Measure for Measure*:

EDM. I will seek him, fir, presently; convey the business⁷ as I shall find means, and acquaint you withal.

“ — his possessions

“ We do *enstate* and widow you withal.” STEEVENS.

It seems to me, that *I would unstate myself* in this passage means simply *I would give my estate* (including rank as well as fortune.)

TYRWHITT.

Both Warburton and Johnson have mistaken the sense of this passage and their explanations are such as the words cannot possibly imply. Gloucester cannot bring himself thoroughly to believe what Edmund told him of Edgar. He says, “ Can he be such a monster?” He afterwards desires Edmund to sound his intentions, and then says, he would give all he possessed to be certain of the truth; for that is the meaning of the words *to be in a due resolution*.

Othello uses the word *resolved* in the same sense more than once:

“ — to be once in doubt,

“ Is—once to be *resolved*.—”

In both which places, *to be resolved* means, *to be certain* of the fact.

In Beaumont and Fletcher's *Maid's Tragedy*, Amintor says to Evadne:

“ Tis not his crown

“ Shall buy me to thy bed, now I *resolve*

“ He hath dishonour'd thee.”

And afterwards, in the same play, the King says:

“ Well I am *resolv'd*

“ You lay not with her.” M. MASON.

Though to *resolve* in Shakspeare's time certainly sometimes meant to *satisfy*, *declare* or *inform*, I have never found the substantive *resolution* used in that sense: and even had the word ever borne that sense, the author could not have written—to be in a due resolution, but must have written, “ — to attain a due resolution.” Who ever wish'd, “ to be in due information” on any point?

MALONE.

Mr. Ritson's explanation of the word—*resolution*, concurs with that of Mr. M. Mason. STEEVENS.

⁷ — convey the business —] To *convey* is to *carry through*: in this place it is to *manage artfully*: we say of a juggler, that he has a clean conveyance. JOHNSON.

So, in *Mother Bombie*, by Lyly, 1599: “ Two, they say,

GLO. These late eclipses in the sun and moon portend no good to us: Though the wisdom of nature⁸ can reason it thus and thus, yet nature finds itself scourged by the frequent effects: love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond crack'd between son and father. * This villain⁹ of mine comes under the prediction; there's son against father: the king falls from bias of nature; there's father against child. We have seen the best of our time: Machinations, hollow-ness, treachery, and all ruinous disorders, follow us disquietly to our graves! *—Find out this villain, Edmund; it shall lose thee nothing; do it carefully:—And the noble and true-hearted Kent banish'd! his offence, honesty!—Strange! strange!

[Exit.

EDM. This is the excellent foppery of the world!²

may keep counsel if one be away: but to convey knavery two are too few, and four are too many."

Again, in *A mad World, my Masters*, by Middleton, 1608:

"—— thus I've convey'd it;——"

"I'll counterfeit a fit of violent sickness." STEEVENS.

So, in Lord Sterling's *Julius Cæsar*, 1607:

"A circumstance, or an indifferent thing,

"Doth oft mar all, when not with care convey'd."

MALONE.

⁸ —— *The wisdom of nature* —] That is, though natural philosophy can give account of eclipses, yet we feel their consequences.

JOHNSON.

⁹ *This villain* —] All from asterisk to asterisk is omitted in the quartos. STEEVENS.

² *This is the excellent foppery of the world! &c.*] In Shakspeare's best plays, besides the vices that arise from the subject, there is generally some peculiar prevailing folly, principally ridiculed, that runs through the whole piece. Thus in *The Tempest*, the lying disposition of travellers, and, in *As You Like It*, the fantastick humour of courtiers, is exposed and satirized with infinite

that, when we are sick in fortune, (often the forfeit of our own behaviour,) we make guilty of our

pleasantry. In like manner, in this play of *Lear*, the dotages of judicial astrology are severely ridiculed. I fancy, was the date of its first performance well considered. it would be found, that something or other happened at that time which gave a more than ordinary run to this deceit, as these words seems to intimate; *I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.* However this be, an impious cheat, which had so little foundation in nature or reason, so detestable an original, and such fatal consequences on the manners of the people, who were at that time strangely besotted with it, certainly deserved the severest lash of satire. It was a fundamental in this noble science, that whatever seeds of good dispositions the infant unborn might be endowed with either from nature, or traductively from its parents, yet if, at the time of its birth, the delivery was by any casualty so accelerated or retarded, as to fall in with the predominancy of a malignant constellation, that momentary influence would entirely change its nature, and bias it to all the contrary ill qualities: so wretched and monstrous an opinion did it set out with. But the Italians, to whom we owe this, as well as most other unnatural crimes and follies of these latter ages, fomented its original impiety to the most detestable height of extravagance. Petrus Aponensis, an Italian physician of the 13th century, assures us that those prayers which are made to God when the moon is in conjunction with Jupiter in the Dragon's tail, are infallibly heard. The great Milton, with a just indignation of this impiety, hath, in his *Paradise Regained*, satirized it in a very beautiful manner, by putting these reveries into the mouth of the devil.* Nor could the licentious Rabelais himself forbear to ridicule this impious dotage, which he does with exquisite address and humour, where, in the fable which he so agreeably tells from Æsop, of the man who applied to Jupiter for the loss of his hatchet, he makes those who, on the poor man's good success, had projected to trick Jupiter by the same petition, a kind of astrologick atheists, who ascribed this goodfortune, that they imagined they were now all going to partake of, to the influence of some rare conjunction and configuration of the stars. “*Hen, hen, disent ils—Et doncques, telle est au temps present la revolution des Cieulx, la constellation des astres, & aspect des Planetes, que quiconque coignée perdra, soudain deviendra ainsi riche?*”——*Nou. Prot. du IV. Livre.*—

* Book IV. v. 382.

disasters, the sun, the moon, and the stars: as if we were villains by necessity; fools, by heavenly compulsion; knaves, thieves, and treachers,³ by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on: An admirable evasion of whore-master man, to lay his goatish disposition to the

But to return to Shakspeare. So blasphemous a delusion, therefore, it became the honesty of our poet to expose. But it was a tender point, and required managing. For this impious juggle had in his time a kind of religious reverence paid to it. It was therefore to be done obliquely; and the circumstances of the scene furnished him with as good an opportunity as he could wish. The persons in the drama are all Pagans, so that as, in compliance to custom, his good characters were not to speak ill of judicial astrology, they could on account of their religion give no reputation to it. But in order to expose it the more, he with great judgement, makes these Pagans fatalists; as appears by these words of Lear:

“ By all the operations of the orbs,

“ From whom we do exist and cease to be.”

For the doctrine of fate is the true foundation of judicial astrology. Having thus discredited it by the very commendations given to it, he was in no danger of having his direct satire against it mistaken, by its being put (as he was obliged, both in paying regard to custom, and in following nature) into the mouth of the villain and atheist, especially when he has added such force of reason to his ridicule, in the words referred to in the beginning of the note. WARBURTON.

³ ——— and treachers,] The modern editors read *treacherous*; but the reading of the first copies, which I have restored to the text, may be supported from most of the old contemporary writers. So, in *Doctor Dodypoll*, a comedy, 1600:

“ How smooth the cunning *treacher* look'd upon it!”

Again, in *Every Man in his Humour*:

“ ——— Oh, you *treachour*!”

Again, in *Robert Earl of Huntingdon*, 1601:

“ Hence, *trecher* as thou art.”

Again, in *The Bloody Banquet*, 1639:

“ To poison the right use of service—a *trecher*.”

Chaucer, in his *Romaunt of the Rose*, mentions “ the false *treacher*,” and Spenser often uses the same word. JOHNSON.

charge of a star! ⁴ My father compounded with my mother under the dragon's tail; and my nativity was under *ursa major*; so that it follows, I am rough and lecherous.—Tut, I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing. Edgar—

Enter EDGAR.

and pat he comes, ⁵ like the catastrophe of the old comedy. ⁶ My cue is villainous melancholy, with a sigh like Tom o' Bedlam.—O these eclipses do portend these divisions! fa, sol, la, mi. ⁷

⁴ ——— *of a star!*] Both the quartos read—to the charge of stars. So Chaucer's *Wif of Bath*, 6196:

“ I solwed ay min inclination

“ By vertue of my constellation.” STEEVENS.

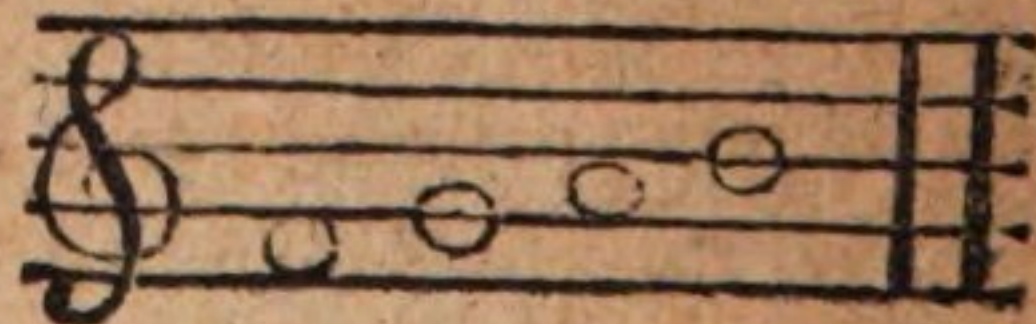
⁵ ——— *pat he comes,*] The quartos read,

—— and out he comes,—— STEEVENS.

⁶ ——— *he comes, like the catastrophe of the old comedy:*] I think this passage was intended to ridicule the very awkward conclusions of our old comedies, where the persons of the scene make their entry inartificially, and just when the poet wants them on the stage.

WARNER.

⁷ ——— *O, these eclipses do portend these divisions! fa, sol, la, mi.*] The commentators, not being musicians, have regarded this passage perhaps as unintelligible nonsense, and therefore left it as they found it, without bestowing a single conjecture on its meaning and import. Shakspeare however shows by the context that he was well acquainted with the property of these syllables in solmisation, which imply a series of sounds so unnatural, that ancient musicians prohibited their use. The monkish writers on musick say, *mi contra fa est diabolus*: the interval *fa mi*, including a *tritonus*, or sharp 4th, consisting of three tones without the intervention of a semi-tone, expressed in the modern scale by the letters F G A B, would form a musical phrase extremely disagreeable to the ear. Edmund, speaking of eclipses as portents and prodigies, compares the dislocation of events, the *times being out of joint*, to the unnatural and offensive sounds, *fa sol la mi*. DR. BURNEX.



EDG. How now, brother Edmund? What serious contemplation are you in?

EDM. I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

EDG. Do you busy yourself with that?

EDM. I promise you,⁸ the effects he writes of, succeed unhappily; * as of⁹ unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state, menaces and maledictions against king and nobles; needless diffidences, banishment of friends, dissipation of cohorts,² nuptial breaches, and I, know not what.

EDG. How long have you³ been a sectary astronomical?

The words *sa, sol, &c.* are not in the quarto. The folio, and all the modern editions, read corruptly *me* instead of *mi*. Shakespeare has again introduced the gamut in *The Taming of the Shrew*, Vol. IX. p. 290. MALONE.

⁸ *I promise you,*] The folio edition commonly differs from the first quarto, by augmentations or insertions, but in this place it varies by omission, and by the omission of something which naturally introduces the following dialogue. It is easy to remark, that in this speech, which ought, I think, to be inserted as it now is in the text, Edmund, with the common craft of fortune-tellers, mingles the past and future, and tells of the future only what he already foreknows by confederacy, or can attain by probable conjecture. JOHNSON.

⁹ — as of —] All from this asterisk to the next, is omitted in the folio. STEEVENS.

² — dissipation of cohorts,] Thus the old copy: Dr. Johnson reads—of courts. STEEVENS.

³ *How long have you—*] This line I have restored from the two eldest quartos, and have regulated the following speech according to the same copies. STEEVENS.

EDM. Come, come ; * when saw you my father last ?

EDG. Why, the night gone by.

EDM. Spake you with him ?

EDG. Ay, two hours together.

EDM. Parted you in good terms ? Found you no displeasure in him, by word, or countenance ?

EDG. None at all.

EDM. Bethink yourself, wherein you may have offended him : and at my entreaty, forbear his presence, till some little time hath qualified the heat of his displeasure ; which at this instant so rageth in him, that with the mischief of your person ⁴ it would scarcely allay.

EDG. Some villain hath done me wrong.

EDM. That's my fear.⁵ * I pray you, have a continent forbearance, till the speed of his rage goes slower ; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak : Pray you, go ; there's my key :— If you do stir abroad, go arm'd.

EDG. Arm'd, brother ? *

EDM. Brother, I advise you to the best ; go arm'd ; I am no honest man, if there be any good

⁴ ——— *that with the mischief of your person ———*] This reading is in both copies ; yet I believe the author gave it, *that but with the mischief of your person it would scarce allay.* JOHNSON.

I do not see any need of alteration. He could not express the violence of his father's displeasure in stronger terms than by saying it was so great that it would scarcely be appeased by the destruction of his son. MALONE.

⁵ *That's my fear.*] All between this and the next asterisk, is omitted in the quartos. STEEVENS.

meaning towards you: I have told you what I have seen and heard, but faintly; nothing like the image and horror of it: Pray you away.

EDG. Shall I hear from you anon?

EDM. I do serve you in this business.—

[Exit EDGAR.]

A credulous father, and a brother noble,
Whose nature is so far from doing harms,
That he suspects none; on whose foolish honesty
My practices ride easy!—I see the business.—
Let me, if not by birth, have lands by wit:
All with me's meet, that I can fashion fit. [Exit.]

S C E N E III.

A Room in the Duke of Albany's Palace.

Enter GONERIL and STEWARD.

GON. Did my father strike my gentleman for chiding of his fool?

STEW. Ay, madam.

GON. By day and night! he wrongs me;⁶ every hour

⁶ *By day and night! he wrongs me;*] It has been suggested by Mr. Whalley that we ought to point differently:

By day and night, he wrongs me:
not considering these words as an adjuration. But that an adjuration was intended, appears, I think, from a passage in *King Henry VIII.* The king, speaking of Buckingham, [A&I. sc. ii.] says

“ ——— *By day and night*

“ *He's traitor to the height.*”

It cannot be supposed that Henry means to say that Buckingham is a traitor in the night as well as by day.

The regulation which has been followed in the text, is likewise

He flashes into one gross crime or other,
 That sets us all at odds : I'll not endure it :
 His knights grow riotous, and himself upbraids us
 On every trifle :—When he returns from hunting,
 I will not speak with him ; say I am sick :—
 If you come slack of former services,
 You shall do well ; the fault of it I'll answer.

STEW. He's coming, madam ; I hear him.

[*Horns within.*]

GON. Put on what weary negligence you please,
 You and your fellows ; I'd have it come to ques-
 tion :

If he dislike it, let him to my sister,
 Whose mind and mine, I know, in that are one,
 *Not to be over-rul'd.⁷ Idle old man,⁸
 That still would manage those authorities,
 That he hath given away !—Now, by my life,
 Old fools are babes again ; and must be us'd
 With checks, as flatteries,—when they are seen
 abus'd.*⁹

supported by *Hamlet*, where we have again the same adjurations:

“ O day and night ! but this is wondrous strange.” MALONE.

By night and day, is, perhaps, only a phrase signifying—*always*,
every way. So, in *Troilus and Cressida* :

“ prince Troilus, I have lov'd you *night and day*
 “ For many weary months.”

See Vol. V. p. 56, n. 3. I have not, however, displaced Mr.
 Malone's punctuation. STEEVENS.

⁷ *Not to be over-rul'd. &c.*] This line, and the four following
 lines, are omitted in the folio. MALONE.

⁸ — *Idle old man, &c.*] The lines from one asterisk to the other,
 as they are fine in themselves, and very much in character for
 Goneril, I have restored from the old quarto. The last verse
 which I have ventur'd to amend, is there printed thus :

With checks, like flatt'ries when they are seen abus'd.

THEOBALD.

⁹ *Old fools are babes again ; and must be us'd*

With checks, as flatteries,—when they are seen abus'd,] The sense

Remember what I have said.

STEW.

Very well, madam.

GON. And let his knights have colder looks
among you ;

What grows of it, no matter ; advise your fellows
so :

I would breed² from hence occasions, and I shall,
That I may speak:—I'll write straight to my sister,
To hold my very course:—Prepare for dinner.

[*Exeunt.*]

seems to be this: *Old men must be treated with checks, when as they are seen to be deceived with flatteries: or, when they are weak enough to be seen abused by flatteries, they are then weak enough to be used with checks.* There is a play of the words *used* and *abused*. To *abuse* is, in our author, very frequently the same as to *deceive*. This construction is harsh and ungrammatical; Shakspeare perhaps thought it vicious, and chose to throw away the lines rather than correct them, nor would now thank the officiousness of his editors, who restore what they do not understand. JOHNSON.

The plain meaning, I believe, is—old fools must be used with checks, as flatteries must be check'd when they are made a bad use of. TOLLET.

I understand this passage thus. *Old fools—must be used with checks, as well as flatteries, when they [i. e. flatteries] are seen to be abused.* TYRWHITT.

The objection to Dr. Johnson's interpretation is, that he supplies the word *with* or *by*, which are not found in the text: “—when as they are seen to be deceived *with* flatteries,” or, “when they are weak enough to be seen abused *by* flatteries,” &c. and in his mode of construction the word *with* preceding *checks*, cannot be understood before *flatteries*.

I think Mr. Tyrwhitt's interpretation the true one. MALONE.

The sentiment of Goneril is obviously this: “When old fools will not yield to the appliances of persuasion, harsh treatment must be employed to compel their submission.” When *flatteries are seen to be abused* by them, *checks must be used*, as the only means left to subdue them. HENLEY.

* *I would breed* &c.] This line and the first four words of the next are found in the quartos, but omitted in the folio.

MALONE.

S C E N E IV.

*A Hall in the same.**Enter KENT, disguised.*

KENT. If but as well I other accents borrow,
 That can my speech diffuse,³ my good intent
 May carry through itself to that full issue
 For which I raz'd my likenefs.—Now, banish'd
 Kent,

³ *If but as well I other accents borrow,*

That can my speech diffuse,] We must suppose that Kent advances looking on his disguise. This circumstance very naturally leads to his speech, which otherwise would have no very apparent introduction. *If I can change my speech as well as I have changed my dress.* To *diffuse* speech, signifies to *disorder* it, and so to *disguise* it; as in *The Merry Wives of Windsor*, Act IV. sc. vii:

“ ——— rush at once

“ With some *diffused* song.”——

Again, in *The Nice Valour*, &c. by Beaumont and Fletcher, Cupid says to the *Passionate Man*, who appears disordered in his dress:

“ ——— Go not so *diffusedly*.”

Again, in our author's *King Henry V*:

“ ——— swearing, and stern looks, *diffus'd* attire.”

Again, in a book entitled, *A Green Forest, or A Natural History*, &c. by John Maplet, 1567: —“ In this stone is apparently seene verie often the verie forme of a tode, with bespotted and coloured feete, but those uglye and *defusedly*.”—— To *diffuse* speech may, however, mean to *speak broad*, with a clownish accent.

STEEVENS.

Diffused certainly meant, in our author's time, wild, irregular, heterogeneous. So, in Greene's *Farewell to Follie*, 1617:

“ I have seen an English gentleman so *defused* in his suits, his doublet being for the weare of Castile, his hose for Venice, his hat for France, his cloak for Germany, that he seemed no way to be an Englishman but by the face.” MALONE.

If thou can'st serve where thou dost stand con-
demn'd,
(So may it come!) thy master, whom thou lov'st,
Shall find thee full of labours.

Horns within. Enter LEAR, Knights, and Attendants.

LEAR. Let me not stay a jot for dinner; go, get
it ready. [*Exit an Attendant.*] How now, what
art thou?

KENT. A man, sir.

LEAR. What dost thou profess? What would'st
thou with us?

KENT. I do profess to be no less than I seem;
to serve him truly, that will put me in trust; to
love him that is honest; to converse with him that
is wise, and says little;⁴ to fear judgement; to
fight, when I cannot choose; and to eat no fish.⁵

⁴ — to converse with him that is wise, and says little;] To
converse signifies immediately and properly to keep company, not to
discourse or talk. His meaning is, that he chuses for his com-
panions men of reserve and caution; men who are not talkers nor
tale-bearers. JOHNSON.

We still say in the same sense—he had criminal conversation with
her—meaning commerce.

So, in *King Richard III*:

“ His apparent open guilt omitted,

“ I mean his conversation with Shore's wife.” MALONE.

⁵ — and to eat no fish.] In queen Elizabeth's time the Papists
were esteemed, and with good reason, enemies to the government.
Hence the proverbial phrase of, *He's an honest man, and eats no
fish*; to signify he's a friend to the government and a Protestant.
The eating fish, on a religious account, being then esteemed such
a badge of popery, that when it was enjoin'd for a season by act
of parliament, for the encouragement of the fish-towns, it was
thought necessary to declare the reason; hence it was called *Cecil's
fest*. To this disgraceful badge of popery Fletcher alludes in his

LEAR. What art thou?

KENT. A very honest-hearted fellow, and as poor as the king.

LEAR. If thou be as poor for a subject, as he is for a king, thou art poor enough. What would'st thou?

KENT. Service.

LEAR. Who would'st thou serve?

KENT. You.

LEAR. Dost thou know me, fellow?

KENT. No, sir; but you have that in your countenance, which I would fain call master.

LEAR. What's that?

KENT. Authority.

LEAR. What services canst thou do?

KENT. I can keep honest counsel, ride, run, make a curious tale in telling it, and deliver a plain message bluntly: that which ordinary men are fit for, I am qualify'd in; and the best of me is diligence.

LEAR. How old art thou?

KENT. Not so young, sir, to love a woman for singing; nor so old, to dote on her for any thing: I have years on my back forty-eight.

LEAR. Follow me; thou shalt serve me; if I like thee no worse after dinner, I will not part

Woman-hater, who makes the courtesan say, when Lazarillo, in search of the umbrano's head, was seized at her house by the intelligencers for a traitor: "Gentlemen, I am glad you have discovered him. He should not have eaten under my roof for twenty pounds. And sure I did not like him, when he called for fish." And Marston's *Dutch Courtesan*: "I trust I am none of the wicked that eat fish a Fridays." WARBURTON.

from thee yet.—Dinner, ho, dinner!—Where's my knave? my fool? Go you, and call my fool hither:

Enter STEWARD.

You, you, firrah, where's my daughter?

STEW. So please you,—

[Exit.]

LEAR. What says the fellow there? Call the clotpoll back.—Where's my fool, ho?—I think the world's asleep.—How now? where's that mongrel?

KNIGHT. He says, my lord, your daughter is not well.

LEAR. Why came not the slave back to me, when I call'd him?

KNIGHT. Sir, he answer'd me in the roundest manner, he would not.

LEAR. He would not!

KNIGHT. My lord, I know not what the matter is; but, to my judgement, your highness is not entertain'd with that ceremonious affection as you were wont; there's a great abatement of kindness⁶ appears, as well in the general dependants, as in the duke himself also, and your daughter.

LEAR. Ha! say'st thou so?

KNIGHT. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent, when I think your highness is wrong'd.

LEAR. Thou but remember'st me of mine own conception: I have perceived a most faint neglect

⁶ — of kindness —] These words are not in the quartos.

of late; which I have rather blamed as mine own jealous curiosity,⁶ than as a very pretence⁷ and purpose of unkindness: I will look further into't. — But where's my fool? I have not seen him this two days.

KNIGHT. Since my young lady's going into France, sir, the fool hath much pined away.⁸

LEAR. No more of that; I have noted it well. — Go you, and tell my daughter I would speak with her, — Go you, call hither my fool. —

Re-enter STEWARD.

O, you sir, you sir, come you hither: Who am I, sir?

STEW. My lady's father.

LEAR. My lady's father! my lord's knave: you whorson dog! you slave! you cur!

STEW. I am none of this, my lord;⁹ I beseech you, pardon me.

LEAR. Do you bandy looks² with me, you rascal?
[*striking him.*]

⁶ — *jealous curiosity,*] By this phrase King Lear means, I believe, a *punctilious jealousy*, resulting from a scrupulous watchfulness of his own dignity. STEEVENS.

⁷ — *a very pretence* —] *Pretence* in Shakspeare generally signifies *design*. So, in a foregoing scene in this play: "— to no other *pretence* of danger." Again, in *Holinshed*, p. 648: "— the *pretensed* evill purpose of the queene." STEEVENS.

⁸ *Since my young lady's going into France, sir, the fool hath much pined away.*] This is an endearing circumstance in the Fool's character, and creates such an interest in his favour, as his wit alone might have failed to procure for him. STEEVENS.

⁹ *I am none of this, my lord;* &c. Thus the quartos. The folio reads—*I am none of these, my lord;* I beseech your pardon.

MALONE.

² — *bandy looks* —] A metaphor from *Tennis*:

STEW. I'll not be struck, my lord.

KENT. Nor tripped neither; you base foot-ball player. *[tripping up his heels.]*

LEAR. I thank thee, fellow; thou servest me, and I'll love thee.

KENT. Come, sir, arise, away; I'll teach you differences; away, away: If you will measure your lubber's length again, tarry: but away: go to! Have you wisdom?³ so. *[pushes the Steward out.]*

LEAR. Now, my friendly knave, I thank thee: there's earnest of thy service.

[giving KENT money.]

Enter Fool.

FOOL. Let me hire him too;—Here's my coxcomb. *[giving KENT his cap.]*

LEAR. How now, my pretty knave? how dost thou?

FOOL. Sirrah, you were best take my coxcomb.

KENT. Why fool?⁴

FOOL. Why? For taking one's part that is out of favour: Nay, an thou canst not smile as the

“Come in, take this *bandy* with the racket of patience.”

Decker's Satiromastix, 1602.

Again:

“—— buckle with them hand to hand,

“And *bandy* blows as thick as hailstones fall.”

Wily Beguiled, 1606. STEEVENS.

“To *bandy* a ball,” Cole defines, *clava pilam torquere*; “to *bandy* at tennis,” *reticulo pellere*. Di&. 1679. MALONE.

³ *Have you wisdom?* Thus the folio. The quarto reads—you have wisdom. MALONE.

⁴ *Why, fool?* The folio reads—*why, my boy?* and gives this question to Lear. STEEVENS.

wind fits, thou'lt catch cold shortly:⁴ There, take my coxcomb:⁵ Why, this fellow has banish'd two of his daughters, and did the third a blessing against his will; if thou follow him, thou must needs wear my coxcomb.—How now, nuncle?⁶ 'Would I had two coxcombs,⁷ and two daughters?⁸

LEAR. Why, my boy?

FOOL. If I gave them all my living,⁹ I'd keep my coxcombs myself: There's mine; beg another of thy daughters.²

⁴ ——— *thou'lt catch cold shortly:*] i. e. be turned out of doors, and exposed to the inclemency of the weather. FARMER.

⁵ ——— *take my coxcomb:*] Meaning his cap, called so, because on the top of the fool or jester's cap was sewed a piece of red cloth, resembling the comb of a cock. The word, afterwards, was used to denote a vain, conceited, meddling fellow. WARBURTON.

See Fig. XII. in the plate at the end of the first part of *King Henry IV.* with Mr. Tollet's explanation, who has since added, that Minshew, in his *Dictionary* 1627. says, "Natural ideots and fools, have, and still do accustom themselves to weare in their cappes cockes feathers, or a hat with a neck and head of a cocke on the top, and a bell thereon," &c. STEEVENS.

⁶ ——— *How now, nuncle?*] *Aunt* is a term of respect in France. So, in *Letters D'Eliz. de Bavière Duchesse D'Orléans*, tom. ii. p. 65, 66: "C'étoit par un espèce de plaisanterie de badinage sans consequence, que la Dauphine apelloit Madame de Maintenon *ma tante*. Les filles d'honneur appelloient toujours leur gouvernante *ma tante*." And it is remarkable at this day that the lower people in Shropshire call the Judge of assize—"my nuncle the Judge."

VAILLANT.

⁷ ——— *two coxcombs,*] Two fools caps, intended, as it seems, to mark double folly in the man that gives all to his daughters.

JOHNSON.

⁸ ——— *and two daughters.*] Perhaps we should read—*an' two daughters*; i. e. *if*. FARMER.

⁹ ——— *all my living.*] *Living* in Shakspeare's time signified estate, or property. So, in *Friar Bacon and Friar Bungay*, by R. Greene, 1594:

"In Laxfield here my land and *living* lies." MALONE. ¶

² ——— *beg another of thy daughters.*] The fool means to say,

LEAR. Take heed, firrah ; the whip.

FOOL. Truth's a dog that must to kennel ; he must be whipp'd out, when Lady, the brach,³ may stand by the fire and stink.

LEAR. A pestilent gall to me !

FOOL. Sirrah, I'll teach thee a speech.

LEAR. Do.

FOOL. Mark it, nuncle:—

Have more than thou showest,
 Speak less than thou knowest,
 Lend less than thou owest,⁴
 Ride more than thou goest,
 Learn more than thou trowest,⁵
 Set less than thou throwest ;

that it is by *begging* only that the old king can obtain any thing from his daughters ; even a badge of folly in having reduced himself to such a situation. MALONE.

³ — Lady, the brach,] *Brach* is a bitch of the hunting kind.

“ Nos quidem hodie *brach* dicimus de cane foeminea, quæ leporem ex odore persequitur. Spelm. Gloss. in voce *Bracco*.”

Dr. Letherland, on the margin of Dr. Warburton's edition, proposed *lady's brach*, i. e. *favour'd animal*. The third quarto has a much more unmannerly reading, which I would not wish to establish : but the other quarto editions concur in reading *lady oth'e brach*. *Lady* is still a common name for a hound. So Hotspur :

“ I had rather hear *Lady*, my *brach*, howl in Irish.”

Again, in Ben Jonson's *Poem to a Friend*, &c :

“ Do all the tricks of a salt *lady* bitch.”

In the old black letter *Booke of Hunting*, &c. no date, the list of dogs concludes thus : “ — and small *ladi popies* that bere awai the fleas and divers small fautes.” We might read—“ when *lady*, the *brach*,” &c. STEEVENS.

Both the quartos of 1608 read—when *Lady oth'e brach*. I have therefore printed—*lady, the brach*, grounding myself on the reading of those copies, and on the passage quoted by Mr. Steevens from *King Henry IV.* P. I. The folio, and the late editions, read—when *the lady brach*, &c. MALONE.

⁴ Lend less than thou owest,] That is, do not lend all that thou

Leave thy drink and thy whore,
And keep in-a-door,
And thou shalt have more
Than two tens to a score.

LEAR. This is nothing, fool.⁶

FOOL. Then 'tis like the breath of an unfee'd lawyer; you gave me nothing for't: Can you make no use of nothing, nuncle?

LEAR. Why, no, boy; nothing can be made out of nothing.

FOOL. Pr'ythee, tell him, so much the rent of his land comes to; he will not believe a fool.

[To KENT.

LEAR. A bitter fool!

FOOL. Dost thou know the difference, my boy, between a bitter fool and a sweet fool?

LEAR. No, lad;⁷ teach me.

FOOL. That lord, that counsel'd thee
To give away thy land,
Come place him here by me,—
Or do thou⁸ for him stand:

Last. To owe, in old English, is to possess. If owe be taken for to be in debt, the more prudent precept would be:

Lend more than thou owest. JOHNSON.

⁵ Learn more than thou trowest,] To trow, is an old word which signifies to believe. The precept is admirable. WARBURTON.

⁶ This is nothing, fool.] The quartos give this speech to Lear.

STEEVENS.

In the folio these words are given to Kent. MALONE.

⁷ No, lad;] This dialogue, from No, lad, teach me, down to Give me an egg, was restored from the first edition by Mr. Theobald. It is omitted in the folio, perhaps for political reasons, as it seemed to censure the monopolies. JOHNSON.

⁸ Or do thou —] The word or, which is not in the quartos, was supplied by Mr. Steevens. MALONE.

The sweet and bitter fool
 Will presently appear ;
 The one in motley here,
 The other found out there.

LEAR. Dost thou call me fool, boy?

FOOL. All thy other titles thou hast given away
 that thou wast born with.

KENT. This is not altogether fool, my lord.

FOOL. No, 'faith, lords and great men will not
 let me ; if I had a monopoly out, they would have
 part on't:⁹ and ladies too, they will not let me
 have all fool to myself; they'll be snatching.—
 Give me an egg, nuncle, and I'll give thee two
 crowns.

LEAR. What two crowns shall they be?

FOOL. Why, after I have cut the egg i' the mid-
 dle, and eat up the meat, the two crowns of the

⁹ ——— if I had a monopoly out, they would have part on't: }
 A satire on the gross abuses of monopolies at that time: and the
 corruption and avarice of the courtiers, who commonly went
 shares with the patentee. WARBURTON.

The modern editors, without authority, read—

—— a monopoly on't, ——

Monopolies were in Shakspeare's time the common objects of
 satire. So, in Decker's *Match me in London*, 1631:

“ — Give him a court loaf, stop his mouth with a monopoly.”

Again, in *Ram-Alley, or Merry Tricks*, 1611:

“ A knight that never heard of smock fees! I would I had a
 monopoly of them, so there was no impost set on them.”

Again, in *The Birth of Merlin*, 1662:

“ ——— So foul a monster would be a fair monopoly worth the
 begging.”

In the books of the Stationers' Company, I meet with the fol-
 lowing entry. “ John Charlewoode, Oct. 1587: lycensed unto
 him by the whole consent of the assistants, the onely ymprynting
 of all manner of billes for plaiers.” Again, Nov. 6. 1615. The
 liberty of printing *all* billes for fencing was granted to Mr. Pur-
 foot. STEEVENS.

egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thine ass on thy back over the dirt: Thou had'st little wit in thy bald crown, when thou gavest thy golden one away. If I speak like myself in this, let him be whipp'd that first finds it so.

*Fools had ne'er less grace in a year;² [Singing.
For wise men are grown foppish;
And know not how their wits to wear,
Their manners are so apish.*

LEAR. When were you wont to be so full of songs, firrah?

FOOL. I have used it, nuncle, ever since thou madest thy daughters thy mother:³ for when thou gavest them the rod, and put'st down thine own breeches,

*Then they for sudden joy did weep,⁴ [Singing.
And I for sorrow sung,
That such a king should play bo-peep,⁵
And go the fools among.*

² *Fools had ne'er less grace in a year;*] There never was a time when fools were less in favour; and the reason is, that they were ever so little wanted, for wise men now supply their place. Such I think is the meaning. JOHNSON.

— *less grace* —] So the folio. Both the quartos read—*less wit*. STEEVENS.

In *Mother Bombie*, a comedy by Lyly, 1594, we find, "I think gentlemeu had never less wit in a year." I suspect therefore the original to be the true reading. MALONE.

³ — *since thou madest thy daughters thy mother:*] i. e. when you invested them with the authority of a mother. Thus the quartos. The folio reads, with less propriety,—*thy mothers*.

MALONE.

Pr'ythee, nuncle, keep a school-master that can teach thy fool to lie; I would fain learn to lie.

LEAR. If you lie, firrah, we'll have you whipp'd.

FOOL. I marvel, what kin thou and thy daughters are: they'll have me whipp'd for speaking true, thou'lt have me whipp'd for lying; and, sometimes, I am whipp'd for holding my peace. I had rather be any kind of thing, than a fool: and yet I would not be thee, nuncle; thou hast pared thy wit o' both sides, and left nothing in the middle: Here comes one o' the parings.

Enter GONERIL.

LEAR. How now, daughter? what makes that frontlet⁶ on? Methinks, you are too much of late i' the frown.

⁴ *Then they for sudden joy did weep, &c.*] So, in *The Rape of Lucrece*, by Heywood, 1630:

“ When Tarquin first in court began,
 “ And was approved king,
 “ So men for sudden joy did weep,
 “ But I for sorrow sing.”

I cannot ascertain in what year T. Heywood first published this play, as the copy in 1630, which I have used, was the *fourth* impression. STEEVENS.

⁵ *That such a king should play bo-peep,*] Little more of this game, than its mere denomination, remains. It is mentioned, however, in Churchyard's *Charitie*, 1593, in company with two other childish plays, which it is not my office to explain:

“ Cold parts men plaie, much like old plaine *bo-peepe*,
 “ Or counterfait, in-dock-out-nettle, fill.” STEEVENS.

⁶ — *that frontlet* —] Lear alludes to the *frontlet*, which was anciently part of a woman's dress. So, in the play called *The Four P's*, 1569:

“ Forlooth, women have many lets,
 “ And they be masked in many nets:
 “ As *frontlets*, fillets, partlets, and bracelets:
 “ And then their bonets and their pionets.”

FOOL. Thou wast a pretty fellow, when thou had'st no need to care for her frowning; now thou art an O without a figure:⁶ I am better than thou⁷ art now; I am a fool, thou art nothing.—Yes, forsooth, I will hold my tongue; so your face [*to GON.*] bids me, though you say nothing. Mum, mum,
 He that keeps nor crust nor crum,
 Weary of all, shall want some. —
 That's a sheal'd peascod.⁸ [*pointing to LEAR.*]

Again, in Lyly's *Midas*, 1592:

“ — Hoods, frontlets, wires, cauls, curling-irons, perriwigs, bodkins, fillets, hair-laces, ribbons, roles, knotstrings, glasses,” &c.

Again, and more appositely, in *Zepheria*, a Collection of Sonnets, 4to. 1594:

“ But now, my sunne, it fits thou take thy set,

“ And vayne thy face with frownes as with a frontlet.”

STEEVENS.

A *frontlet* was a forehead-cloth, used formerly by ladies at night to render that part smooth. Lear, I suppose, means to say, that Goneril's brow was as completely covered by a frown, as it would be by a frontlet.

So, in Lyly's *Euphues and his England*, 4to. 1580: “The next day I coming to the gallery where she was solitarily walking, with her *frowning cloth*, as sicke lately of the fullens,” &c. MALONE.

⁶ — now thou art an O without a figure:] The fool means to say, that Lear, “having pared his wit on both sides, and left nothing in the middle,” is become a mere cypher; which has no arithmetical value, unless preceded or followed by some figure. In *The Winter's Tale* we have the same allusion, reversed:

“ — and therefore, like a cypher,

“ Yet standing in rich place, I multiply,

“ With one — we thank you, — many thousands more

“ Standing before it.” MALONE.

⁷ — I am better than thou &c.] This bears some resemblance to Falstaff's reply to the Prince in *King Henry IV.* P. 1: “A better than thou; I am a gentleman, thou art a drawer.” STEEVENS.

⁸ *That's a sheal'd peascod.*] i. e. Now a mere husk, which contains nothing. The outside of a king remains, but all the intrinsic parts of royalty are gone: he has nothing to give. JOHNSON.

That's a sheal'd peascod.] The robing of Richard II'd's effigy in Westminster-abbey is wrought with *peascods open*, and the *peas out*;

GON. Not only, sir, this your all-licens'd fool,
 But other of your insolent retinue
 Do hourly carp and quarrel; breaking forth
 In rank and not-to-be-endured riots. Sir,
 I had thought, by making this well known unto you,
 To have found a safe redress; but now grow fearful,
 By what yourself too late have spoke and done,
 That you protect this course, and put it on⁹
 By your allowance;² which if you should, the fault
 Would not 'scape censure, nor the redresses sleep;
 Which, in the tender of a wholesome weal,
 Might in their working do you that offence,
 Which else were shame, that then necessity
 Will call discreet proceeding.

FOOL. For you trow, nuncle,
 The hedge-sparrow fed the cuckoo so long,
 That it had its head bid off by its young.
 So, out went the candle, and we were left darkling.³

perhaps an allusion to his being once in full possession of sovereignty, but soon reduced to an empty title. See Camden's *Remains*, 1674, p. 453, edit. 1657, p. 340. TOLLET.

⁹ ——— put it on —] i. e. promote, push it forward. So, in *Macbeth*:

“ ——— the powers above

“ Put on their instruments.” — STEEVENS.

² By your allowance;] By your *approbation*. MALONE.

³ ——— were left darkling.] This word is used by Milton, *Paradise Lost*, Book I:

“ As the wakeful bird

“ Sings darkling.” —

and long before, as Mr. Malone observes, by Marston, &c.

Dr. Farmer concurs with me in supposing, that the words — *So out went the candle*, &c. are a fragment of some old song.

STEEVENS.

Shakspeare's fools are certainly copied from the life. The originals whom he copied were no doubt men of quick parts; lively and sarcastick. Though they were licensed to say any thing, it was still necessary to prevent giving offence, that every thing they said should have a playful air: we may suppose therefore that they had

LEAR. Are you our daughter?

GON. Come, fir, I would, you would make use of that good wisdom whereof I know you are fraught; and put away these dispositions, which of late transform you⁴ from what you rightly are.

FOOL. May not an afs know when the cart draws the horfe? — Whoop, Jug!⁵ I love thee.

LEAR. Does any here know me? — Why this is not Lear:⁶ does Lear walk thus? fpeak thus?

a custom of taking off the edge of too sharp a fpeech by covering it haftily with the end of an old fong, or any glib nonfence that came into the mind. I know no other way of accounting for the incoherent words with which Shakspeare often finishes this fool's fpeeches. SIR JOSHUA REYNOLDS.

In a very old dramattick piece, entitled *A very mery and pythie comedy, called The longer thou liveft the more foole thou art*, printed about the year 1580, we find the following ftage-direction: "Entreth Moros, counterfaiting a vaine gefture and a foolifh countenance, fying the foote of many fongs, as fools were wont."

MALONE.

See my note on A& III fc. vi. in which this paffage was brought forward, long ago, [1778] for a fimilar purpofe of illuftration.

STEEVENS.

⁴ — transform you —] Thus the quartos. The folio reads — transport you. STEEVENS.

⁵ — Whoop, Jug! &c.] There are in the fool's fpeeches feveral paffages which feem to be proverbial allufions, perhaps not now to be underftood. JOHNSON.

— Whoop, Jug! I love thee.] This, as I am informed, is a quotation from the burthen of an old fong. STEEVENS.

Whoop, Jug, I'll do thee no harm, occurs in *The Winter's Tale*.

MALONE.

⁶ — this is not Lear:] This paffage appears to have been imitated by Ben Jonfon in his *Sad Shepherd*:

" ——— this is not Marian!

" Nor am I Robin Hood! I pray you ask her!

" Ask her, good fhepherds! ask her all for me:

" Or rather ask yourfelves, if ſhe be ſhe;

" Or I be I." STEEVENS.

Where are his eyes? Either his notion weakens, or his discernings are lethargied. — Sleeping or waking? — Ha! sure 'tis not so.⁷ — Who is it that can tell me who I am? — Lear's shadow?⁸ I would learn that; for by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters.⁹ —

⁷ — *sleeping or waking? — Ha! sure 'tis not so.*] Thus the quartos. The folio: Ha! waking? 'Tis not so. MALONE.

⁸ — *Lear's shadow?*] The folio gives these words to the Fool. STEEVENS.

⁹ — *for by the marks of sovereignty, knowledge, and reason, &c.*] His daughters prove so unnatural, that, if he were only to judge by the reason of things, he must conclude, they cannot be his daughters. This is the thought. But how does his kingship or sovereignty enable him to judge of this matter? The line, by being false pointed, has lost its sense. We should read:

Of sovereignty of knowledge. —

i. e. the understanding. He calls it, by an equally fine phrase, in *Hamlet*, — *Sovereignty of reason*. And it is remarkable that the editors had depraved it there too. See note, A&I. sc. vii. of that play. WARBURTON.

The contested passage is wanting in the folio. STEEVENS.

The difficulty, which must occur to every reader, is, to conceive how the marks of sovereignty, of knowledge, and of reason, should be of any use to persuade Lear that he had, or had not, daughters. No logick, I apprehend, could draw such a conclusion from such premises. This difficulty, however, may be entirely removed, by only pointing the passage thus:

— *for by the marks of sovereignty, knowledge, and reason, I should be false persuaded — I had daughters. — Your name, fair gentlewoman?*

The chain of Lear's speech being thus untangled, we can clearly trace the succession and connexion of his ideas. The undutiful behaviour of his daughter so disconcerts him, that he doubts, by turns, whether she is Goneril, and whether he himself is Lear. Upon her first speech, he only exclaims,

— *Are you our daughter?*

Upon her going on in the same style, he begins to question his own sanity of mind, and even his personal identity. He appeals to the by-standers,

FOOL. Which they will make an obedient father.^a

LEAR. Your name, fair gentlewoman?

Who is it that can tell me who I am?

I should be glad to be told. For (if I was to judge myself) by the marks of sovereignty, knowledge, and reason, which once distinguished Lear, (but which I have now lost) I should be false (against my own consciousness) persuaded (that I am not Lear). He then slides to the examination of another distinguishing mark of Lear:

—— I had daughters.

But not able, as it should seem, to dwell upon so tender a subject, he hastily recurs to his first doubt concerning Goneril, ——

Your name, fair gentlewoman? TYRWHITT.

This note is written with confidence disproportionate to the conviction which it can bring. Lear might as well know by the marks and tokens arising from sovereignty, knowledge, and reason, that he had or had not daughters, as he could know by any thing else. But, says he, if I judge by these tokens, I find the persuasion false by which I long thought myself the father of daughters. JOHNSON.

I cannot approve of Dr. Warburton's manner of pointing this passage, as I do not think that *sovereignty of knowledge* can mean *understanding*; and if I did, what is the difference between understanding and reason? In the passage he quotes from Hamlet, *sovereignty of reason* appears to me to mean, the ruling power, the governance of reason; a sense that would not answer in this place.

Mr. Tyrwhitt's observations are ingenious, but not satisfactory: and as for Dr. Johnson's explanation, though it would be certainly just had Lear expressed himself in the past, and said, "I have been false persuaded I had daughters," it cannot be the just explanation of the passage as it stands. The meaning appears to me to be this:

"Were I to judge from the marks of sovereignty, of knowledge, or of reason, I should be induced to think I had daughters, yet that must be a false persuasion; — It cannot be."

I could not at first comprehend why the tokens of sovereignty should have any weight in determining his persuasion that he had daughters; but by the marks of sovereignty he means, those tokens of royalty which his daughters then enjoyed as derived from him.

M. MASON.

Lear, it should be remembered, has not parted with all the marks of sovereignty. In the midst of his prodigality to his children,

GON. Come, fir;
 This admiration is much o' the favour³
 Of other your new pranks. I do beseech you
 To understand my purposes aright:
 As you are old and reverend, you should be wise:⁴
 Here do you keep a hundred knights and squires;
 Men so disorder'd, so debauch'd, and bold,
 That this our court, infected with their manners,
 Shows like a riotous inn: epicurism and lust
 Make it more like a tavern, or a brothel,

he reserved to himself *the name and all the additions to a king.* — Shakspeare often means more than he expresses. Lear has just asked whether he is a shadow. I wish, he adds, to be resolved on this point; for if I were to judge by the marks of sovereignty, and the consciousness of reason, I should be persuaded that I am not a shadow, *but a man, a king, a father.* But this latter persuasion is false; for those whom I thought my daughters, are *unnatural hags*, and never proceeded from these loins.

As therefore I am not a father, so neither may I be an embodied being; I may yet be a shadow. However, let me be certain. *Your name, fair gentlewoman?*

All the late editions, without authority, read — by the marks of sovereignty, of knowledge, and of reason. — The words — *I would learn that, &c. to — an obedient father,* are omitted in the folio.

MALONE.

² Which *they will make an obedient father.*] Which, is on this occasion used with two deviations from present language. It is referred, contrary to the rules of grammarians, to the pronoun *I*, and is employed, according to a mode now obsolete, for *whom*, the accusative case of *who*. STEEVENS.

³ — *o' the favour* —] i. e. of the complexion. So, in *Julius Cæsar*:

“In favour's like the work we have in hand.” STEEVENS.

⁴ *As you are old and reverend, you should be wise:*] The redundancy of this line convinces me of its interpolation. What will the reader lose by the omission of the words — *you should?* I would print:

As you are old and reverend, be wise:

In the fourth line from this, the epithet — *riotous*, might for the same reason be omitted. *To make an inn* of a private house, by taking unwarrantable liberties in it, is still a common phrase.

STEEVENS.

Enter ALBANY.

LEAR. Woe, that too late repents,⁶—O, fir, are you come?⁷

Is it your will? [*to* ALB.] Speak, fir.—Prepare my horses.

Ingratitude! thou marble-hearted fiend,
More hideous, when thou show'st thee in a child,
Than the sea-monster!⁸

ALB. Pray, fir, be patient.⁹

LEAR. Detested kite! thou liest: [*to* GONERIL.
My train are men of choice and rarest parts,
That all particulars of duty know;
And in the most exact regard support
The worships of their name.—O most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine,² wrench'd my frame of
nature

⁶ *Woe, that too late repents,*] This is the reading of the folio. Both the quartos—for *Woe*, have *We*, and that of which the first signature is B, reads—*We that too late repent's*—; i. e. *repent us*: which I suspect is the true reading. Shakspeare might have had *The Mirrour for Magistrates*, in his thoughts:

“ They call'd him doting foole, all his requests debarr'd,

“ Demanding if with life he were not well content:

“ Then he *too late* his rigour did repent

“ 'Gainst me,—.” *Story of Queen Cordila.* MALONE.

My copy of the quarto, of which the first signature is A, reads :
—*We that too late repent's us.* STEEVENS.

⁷ *O, fir, are you come?*] These words are not in the folio.

MALONE.

⁸ *Than the sea-monster!*] Mr. Upton observes, that the sea-monster is the *Hippopotamus*, the hieroglyphical symbol of impiety and ingratitude. Sandys, in his travels, says—“ that he killeth his fire, and ravisheth his own dam.” STEEVENS.

⁹ *Pray, fir, be patient*] The quartos omit this speech.

STEEVENS.

² — *like an engine,*] Mr. Edwards conjectures that by an en-

From the fix'd place; drew from my heart all love,
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in,

[*Striking his head.*

And thy dear judgement out!—Go, go, my people.³

ALB. My lord, I am guiltless, as I am ignorant
Of what hath mov'd you.⁴

LEAR. It may be so, my lord.—Hear, Nature,
hear;

Dear goddess, hear! Suspend thy purpose, if
Thou didst intend to make this creature fruitful!
Into her womb convey sterility!
Dry up in her the organs of increase;

gine is meant the *rack*. He is right. To *engine* is, in Chaucer,
to *strain* upon the *rack*; and in the following passage from *The*
Three Lords of London, 1590, *engine* seems to be used for the same
instrument of torture:

“ From Spain they come with *engine* and intent

“ To slay, subdue, to triumph, and *torment*.”

Again, in *The Night-Walker*, by Beaumont and Fletcher:

“ Their souls shot through with adders, torn on *engines*.”

STEEVENS.

³ — Go, go, my people.] Perhaps these words ought to be
regulated differently:

Go, go:—my people!

By Albany's answer it should seem that he had endeavoured to
appease Lear's anger; and perhaps it was intended by the author
that he should here be put back by the king with these words,—
“ Go, go;” and that Lear should then turn hastily from his son-
in-law, and call his train: “ My people!” Mes gens, Fr. So,
in a former part of this scene:

“ You strike *my people*; and your disorder'd rabble

“ Make servants of their betters.”

Again, in *Othello*, A& I. sc. i:

“ — Call up *my people*.”

However the passage be understood, these latter words must
bear this sense. The meaning of the whole, indeed, may be
only—“ Away, away, my followers!” MALONE.

With Mr. Malone's last explanation I am perfectly satisfied.

STEEVENS.

⁴ Of what hath mov'd you.] Omitted in the quartos.

STEEVENS.

And from her derogate body⁵ never spring
 A babe to honour her! If she must teem,
 Create her child of spleen; that it may live,
 And be a thwart⁶ disnatur'd⁷ torment to her!
 Let it stamp wrinkles in her brow of youth;
 With cadent tears⁸ fret channels in her cheeks;
 Turn all her mother's pains, and benefits,
 To laughter and contempt;⁹ that she may feel

⁵ — from her derogate body —] *Derogate* for *unnatural*.

WARBURTON.

Rather, I think, *degraded*; *blasted*. JOHNSON.

Her shrunk and wasted body. See Bullokar's *English Expositor*, 1616: "*Derogate*. To impaire, diminish. or take away."

MALONE.

Degraded (Dr. Johnson's first explanation) is surely the true one. So, in *Cymbeline*: "Is there no *derogation* in't?—You cannot *derogate*, my lord," i. e. *degrade* yourself. STEEVENS.

⁶ — thwart —] *Thwart* as a noun adjective is not frequent in our language, it is however to be found in *Promos and Cassandra*, 1578, "Sith fortune *thwart* doth crosse my joys with care."

HENDERSON.

⁷ — disnatur'd —] *Disnatur'd* is wanting natural affection. So Daniel, in *Hymen's Triumph*, 1623:

"I am not so *disnatura'd* a man." STEEVENS.

⁸ — cadent tears —] i. e. Falling tears. Dr. Warburton would read *candent*. STEEVENS.

The words—*these hot tears*, in Lear's next speech, may seem to authorize the amendment; but the present reading is right. It is a more severe imprecation to wish, that tears by constant flowing may fret channels in the cheeks, which implies a long life of wretchedness, than to wish that those channels should be made by scalding tears, which does not mark the same continuation of misery.

The same thought occurs in *Troilus and Cressida*, Act V. sc. iii.

"Not Priamus and Hecuba on knees,

"Their eyes o'er-galled with *recourse* of tears,"

Should prevent his going to the field. M. MASON.

⁹ Turn all her mother's pains, and benefits,

To laughter and contempt;] "Her mother's pains" here signifies, not bodily sufferings, or the throes of child-birth, (with which this "disnatur'd babe" being unacquainted, it could not deride or

How sharper than a serpent's tooth it is
To have a thankless child!—Away, away! [*Exit.*

ALB. Now, gods, that we adore, whereof comes
this?

GON. Never afflict yourself to know the cause;
But let his disposition have that scope
That dotage gives it.

Re-enter LEAR.

LEAR. What, fifty of my followers, at a clap!
Within a fortnight?

ALB. What's the matter, sir?

LEAR. I'll tell thee;—Life and death! I am
afham'd

That thou hast power to shake my manhood thus:
[*to* GONERIL.

That these hot tears,² which break from me per-
force,

Should make thee worth them.—Blasts and fogs
upon thee!

despise them,) but *maternal cares*; the solicitude of a mother for the
welfare of her child. So, in *King Richard III*:

“ 'Tis time to speak; my *pains* are quite forgot.”

Benefits mean good offices; her kind and *beneficent* attention to the
education of her offspring, &c. Mr. Roderick has, in my opinion,
explained both these words wrong. He is equally mistaken in
supposing that the sex of this child is ascertained by the word *her*;
which clearly relates, not to Goneril's issue, but to herself. “*Her*
mother's pains” means—the pains which she (*Goneril*) takes as a
mother. MALONE.

² *That these hot tears, &c.*] I will transcribe this passage from
the first edition, that it may appear to those who are unacquainted
with old books, what is the difficulty of revision, and what indul-
gence is due to those that endeavour to restore corrupted passages.—
That these hot tears, that breake from me perforce, should make the
worst blasts and fogs upon the untender woundings of a father's curse,
peruse every sense about the old fond eyes, beweepe this cause again,
&c. JOHNSON.

The untented woundings³ of a father's curse
 Pierce every sense about thee!—Old fond eyes,
 Beweep this cause again, I'll pluck you out;
 And cast you, with the waters that you lose,⁴
 To temper clay.—Ha! is it come to this?
 Let it be so:⁵—Yet have I left a daughter,
 Who, I am sure, is kind and comfortable;
 When she shall hear this of thee, with her nails
 She'll flay thy wolfish visage. Thou shalt find,
 That I'll resume the shape which thou dost think
 I have cast off for ever; thou shalt, I warrant thee.⁶

[*Exeunt* LEAR, KENT, and Attendants.

GON. Do you mark that, my lord?

ALB. I cannot be so partial, Goneril,
 To the great love I bear you,—

GON. Pray you, content.—What, Oswald, ho!
 You, sir, more knave than fool, after your master.

[*To the Fool.*

FOOL. Nuncle Lear, nuncle Lear, tarry, and
 take the fool with thee.

³ *The untented woundings* ———] *Untented* wounds, means wounds in their worst state, not having a *tent* in them to digest them; and may possibly signify here such as will not admit of having a tent put into them for that purpose. One of the quartos reads, *untender*. STEEVENS.

⁴ ——— *that you lose,*] The quartos read—that you make.

STEEVENS.

⁵ *Let it be so: &c.*] The reading is here gleaned up, part from the first, and part from the second edition. JOHNSON.

Let it be so, is omitted in the quartos. STEEVENS.

And is it come to this is omitted in the folio. *Yet have I left a daughter* is the reading of the quartos; the folio has, *I have another daughter*. MALONE.

⁶ ——— *thou shalt, I warrant thee.*] These words are omitted in the folio. MALONE.

A fox, when one has caught her,
 And such a daughter,
 Should sure to the slaughter;
 If my cap would buy a halter;
 So the fool follows after. [*Exit.*

*GON.⁶ This man hath had good counsel:—A
 hundred knights!

'Tis politick, and safe, to let him keep
 At point,⁷ a hundred knights. Yes, that on every
 dream,

Each buz, each fancy, each complaint, dislike,
 He may enguard his dotage with their powers,
 And hold our lives in mercy.⁸—Oswald, I say!—

ALB. Well, you may fear too far.

GON. Safer than trust:⁹

Let me still take away the harms I fear,
 Not fear still to be taken. I know his heart:
 What he hath utter'd, I have writ my sister;
 If she sustain him and his hundred knights,
 When I have shew'd the unfitness,*—How now,
 Oswald?²

⁶ *Gon.] All from this asterisk to the next, is omitted in the quartos. STEEVENS.

⁷ At point,] I believe, means completely armed, and consequently ready at appointment or command on the slightest notice. STEEVENS.

⁸ And hold our lives in mercy.] Thus the old copies. Mr. Pope who could not endure that the language of Shakspeare's age should not correspond in every instance with that of modern times, reads — at mercy; and the subsequent editors have adopted his innovation. MALONE.

⁹ Safer than trust:] Here the old copies add—too far; as if these words were not implied in the answer of Goneril. The redundancy of the metre authorizes the present omission. STEEVENS.

² ————— How now, Oswald? &c.] The quartos read—what Oswald, he!

Osw. Here, madam.

Gon. What, have you writ this letter, &c. STEEVENS.

Enter STEWARD.

What, have you writ that letter to my sister?

STEW. Ay, madam.

GON. Take you some company, and away to horse:

Inform her full of my particular fear;

And thereto add such reasons of your own,

As may compact it more.³ Get you gone;

And hasten your return. [*Exit Stew.*] No, no, my lord,

This milky gentleness, and course of yours,

Though I condemn it not, yet, under pardon,

You are much more attack'd⁴ for want of wisdom,

³ ——— *compact it more.*] Unite one circumstance with another, so as to make a consistent account. JOHNSON.

More is here used as a dissyllable. MALONE.

I must still withhold my assent from such new dissyllables. Some monosyllable has in this place been omitted. Perhaps the author wrote —

Go, get you gone. STEEVENS.

⁴ ——— *more attack'd* ———] It is a common phrase now with parents and governesses: *I'll take you to task*, i. e. *I will reprehend and correct you.* *To be at task*, therefore, is to be liable to *reprehension and correction.* JOHNSON.

Both the quartos instead of *at task*—read, *alapt*. A late editor of *King Lear*, [Mr. Jennens] says, that the first quarto reads—*atask'd*; but unless there be a third quarto which I have never seen or heard of, his assertion is erroneous. STEEVENS.

The quarto printed by N. Butter, 1608, of which the first signature is B, reads—*atask'd* for want of wisdom. The other quarto printed by the same printer in the same year, of which the first signature is A, reads—*alapt* for want of wisdom, &c. Three copies of the quarto first described, (which concur in reading *atask'd*,) and one copy of the other quarto, are now before me. The folio reads—*at task*.—The quartos have *praise* instead of *prais'd*. *Atask'd* I suppose, means, *charged, censured*. So, in *King Henry IV*:

“How show'd his *tasking*? seem'd it in contempt?”

Than prais'd for harmful mildness.

ALB. How far your eyes may pierce, I cannot
tell ;

Striving to better, oft we mar what's well. ⁵

GON. Nay, then—

ALB. Well, well ; the event.

[*Exeunt.*

See Vol. XII. p. 387. n. 2.

In the notes on this play I shall hereafter call the quarto first mentioned, quarto B ; the other, quarto A. MALONE.

Both the quartos described by Mr. Malone are at this instant before me, and they concur in reading—*alapt*. I have left my two copies of Butter's publication (which I had formerly the honour of lending to Mr. Malone) at the shop of Messieurs White, Booksellers, in Fleet-street.

I have no doubt, however, but that Mr. Malone and myself are equally justifiable in our assertions, though they contradict each other ; for it appears to me that some of the quartos (like the folio 1623) must have been partially corrected while at press. Consequently the copies first worked off, escaped without correction. Such is the case respecting two of the three quartos (for three there are) of *King Henry IV. P. II.* 1600. STEEVENS.

The word *task* is frequently used by Shakspeare, and indeed by other writers of his time, in the sense of *tax*. Goneril means to say, that he was more taxed for want of wisdom, than praised for mildness.

So, in *The Island Princess*, of Beaumont and Fletcher, Quisana says to Ruy Dias :

“ You are too saucy, too impudent,

“ To *task* me with those errors.” M. MASON.

⁵ *Striving to better, oft we mar what's well.*] So, in our author's 103d Sonnet :

“ Were it not sinful then, *striving to mend*,

“ To mar the subject that before was well ?” MALONE.

S C E N E V.

*Court before the same.**Enter* LEAR, KENT, *and* Fool.

LEAR. Go you before to Gloster with these letters : acquaint my daughter no further with any thing you know, than comes from her demand out of the letter : If your diligence be not speedy, I shall be there before you.⁶

KENT. I will not sleep, my lord, till I have delivered your letter. [*Exit.*

FOOL. If a man's brains were in his heels, were't not in danger of kibes ?

LEAR. Ay, boy.

FOOL. Then, I pr'ythee, be merry ; thy wit shall not go slipshod.

LEAR. Ha, ha, ha !

⁶ — *there before you.*] He seems to intend to go to his daughter, but it appears afterward that he is going to the house of Gloster. JOHNSON.

The word *there* in this speech shews, that when the king says, " Go you before to *Gloster*," he means the town of Gloster, which, as Mr. Tyrwhitt has observed, Shakspeare chose to make the residence of the duke of Cornwall and Regan, in order to give a probability to their setting out late from thence, on a visit to the earl of Gloster, whose castle our poet conceived to be in the neighbourhood of that city. Our old English earls usually resided in the counties from whence they took their titles. Lear, not finding his son-in-law and his wife at home, follows them to the earl of Gloster's castle. See Mr. Tyrwhitt's note, in p. 371, n. 4.

MALONE.

FOOL. Shalt see, thy other daughter will use thee kindly:⁷ for though she's as like this as a crab is like an apple, yet I can tell what I can tell.

LEAR. Why, what canst thou tell, my boy?⁸

FOOL. She will taste as like this, as a crab does to a crab. Thou canst tell, why one's nose stands i' the middle of his face?

LEAR. No.

FOOL. Why, to keep his eyes on either side his nose; that what a man cannot smell out, he may spy into.

LEAR. I did her wrong:⁹—

FOOL. Canst tell how an oyster makes his shell?

LEAR. No.

FOOL. Nor I neither; but I can tell why a snail has a house.

LEAR. Why?

FOOL. Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.

LEAR. I will forget my nature.—So kind a father!—Be my horses ready?

FOOL. Thy asses are gone about 'em. The reason why the seven stars are no more than seven, is a pretty reason.

LEAR. Because they are not eight?

⁷ —— *thy other daughter will use thee kindly:*] The Fool uses the word *kindly* here in two senses; it means *affectionately*, and like the rest of her *kind*. M. MASON.

⁸ Why, *what canst thou tell, my boy?*] So the quartos. The folio reads—What canst tell, boy? MALONE.

⁹ *I did her wrong:*] He is musing on Cordelia. JOHNSON.

FOOL. Yes, indeed: Thou would'st make a good fool.

LEAR. To take it again perforce!⁹ — Monster ingratitude!

FOOL. If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

LEAR. How's that?

FOOL. Thou should'st not have been old, before thou hadst been wise.

LEAR. O let me not be mad, not mad, sweet heaven!

Keep me in temper; I would not be mad!—

Enter Gentleman.

How now! Are the horses ready?

GENT. Ready, my lord.

LEAR. Come, boy.

⁹ *To take it again perforce!*] He is meditating on the resumption of his royalty. JOHNSON.

He is rather meditating on his daughter's having in so violent a manner deprived him of those privileges which before she had agreed to grant him. STEEVENS.

The subject of Lear's meditation is the resumption of that moiety of the kingdom which he had given to Goneril. This was what Albany apprehended, when he replied to the upbraidings of his wife: — “Well, well; the event:” — what Lear himself projected when he left Goneril to go to Regan: —

“ — Yet I have left a daughter,

“ Who, I am sure, is kind and comfortable;

“ When she shall hear this of thee, with her nails

“ She'll flay thy wolfish visage. Thou shalt find,

“ That I'll resume the shape, which thou dost think

“ I have cast off for ever; thou shalt, I warrant thee.”

And what Curan afterwards refers to, when he asks Edmund: “Have you heard of no likely wars toward, 'twixt the dukes of Cornwall and Albany?” HENLEY.

FOOL. She that is maid now, and laughs at my
 departure,
 Shall not be a maid long, unless things be cut
 shorter.² [*Exeunt.*

ACT II. SCENE I.

A Court within the Castle of the earl of Gloster.

Enter EDMUND and CURAN, meeting.

EDM. Save thee, Curan.

CUR. And you, sir. I have been with your father; and given him notice, that the duke of Cornwall, and Regan his duchess, will be here with him to-night.

EDM. How comes that?

CUR. Nay, I know not: You have heard of the news abroad; I mean, the whisper'd ones, for they are yet but ear-kissing arguments?³

EDM. Not I; 'Pray you, what are they?

² — — *unless things be cut shorter.*] This idle couplet is apparently addressed to the females present at the performance of the play; and, not improbably, crept into the playhouse copy from the mouth of some buffoon actor, who "spoke more than was set down for him."

I am aware, that such liberties were exercised by the authors of *Lochrine*, &c; but can such another offensive and extraneous address to the audience be pointed out among all the dramas of Shakspeare?

STEEVENS.

³ — — *ear-kissing arguments?*] *Ear-kissing arguments* means that they are yet in reality only *whisper'd ones*. STEEVENS.

CUR.⁴ Have you heard of no likely wars toward,
'twixt the dukes of Cornwall and Albany?

EDM. Not a word.

CUR. You may then, in time. Fare you well, sir,
[*Exit.*

EDM. The duke be here to-night? The better!
Best!

This weaves itself perforce into my business!
My father hath set guard to take my brother;
And I have one thing, of a queazy question,⁵
Which I must act:—Briefness, and fortune, work!—
Brother, a word;—descend:—Brother, I say;

Enter EDGAR.

My father watches:—O sir, fly this place;
Intelligence is given where you are hid;
You have now the good advantage of the night:—
Have you not spoken 'gainst the duke of Cornwall?

⁴ Cur.] This and the following speech, are omitted in one of the quartos. STEEVENS.

⁵ — queazy question,] Something of a suspicious, questionable, and uncertain nature. This is, I think the meaning. JOHNSON.

Queazy, I believe, rather means *delicate, unsettled*, what requires to be handled nicely. So, Ben Jonson, in *Sejanus*:

“ Those times are somewhat *queasy* to be touch'd.—

“ Have you not seen or read part of his book?”

Again, in *Letters from the Paston Family*, Vol. II. p. 127.

“ —the world seemeth *queasy* here.”

Again, in Ben Jonson's *New Inn*:

“ Notes of a *queasy* and sick stomach, labouring

“ With want of a true injury.”

Again, in *Much Ado about Nothing*:

“ Despight of his quick wit, and *queasy* stomach.”

STEEVENS.

Queazy is still used in Devonshire, to express that sickishness of stomach which the slightest disgust is apt to provoke. HENLEY.

He's coming hither; now, i' the night, i' the haste,⁶
 And Regan with him; Have you nothing said
 Upon his party 'gainst the duke of Albany?⁷
 Advise yourself.⁸

EDG. I am sure on't, not a word.

EDM. I hear my father coming,—Pardon me:—
 In cunning, I must draw my sword upon you:—
 Draw: Seem to defend yourself: Now quit you
 well.

Yield:—come before my father;—Light, ho,
 here!—

Fly, brother;—Torches! torches!—So, farewell.—
 [Exit EDGAR.

Some blood drawn on me would beget opinion
 [wounds his arm.

Of my more fierce endeavour: I have seen drunk-
 ards

Do more than this in sport.⁹—Father! father!
 Stop, stop! No help?

⁶ — i' the haste,] I should have supposed we ought to read only—in haste, had I not met with our author's present phrase in XII merry Jests of the Wyddow Edyth, 1573:

“ To London they tooke in all the haste,

“ They walde not once tarry to breake their faste.”

STEEVENS.

⁷ — Have you nothing said

Upon his party 'gainst the duke of Albany?] The meaning is, have you said nothing upon the party formed by him against the duke of Albany? HANMER.

I cannot but think the line corrupted, and would read:

Against his party, for the duke of Albany? JOHNSON.

Upon his party——] i. e. on his behalf. HENLEY.

⁸ Advise yourself.] i. e. consider, recollect yourself. So, in Twelfth Night: “ Advise you what you say.” STEEVENS.

⁹ — I have seen drunkards

Do more than this in sport.] So, in a passage already quoted in a note on The Winter's Tale, Act II. sc. ii. “ Have I not been drunk for your health, eat glasses, drunk urine, slabb'd arms, and done all offices of protested gallantry for your sake?”

Enter GLOSTER, and Servants with torches.

GLO. Now, Edmund, where's the villain?

EDM. Here stood he in the dark, his sharp sword
out,

Mumbling of wicked charms, conjuring the moon²
To stand his auspicious mistress: ³—

GLO. But where is he?

EDM. Look, sir, I bleed.

GLO. Where is the villain, Edmund?

EDM. Fled this way, sir. When by no means
he could—

GLO. Pursue him, ho!—Go after. — [*Exit Ser.*]
By no means,—what?

EDM. Persuade me to the murder of your lord-
ship;

But that I told him, the revenging gods
'Gainst parricides did all their thunders⁴ bend;
Spoke, with how manifold and strong a bond
The child was bound to the father;—Sir, in fine,
Seeing how loathly opposite I stood

By accident, I omitted to take down the name of the old play
from which this passage was selected. STEEVENS.

² *Mumbling of wicked charms, conjuring the moon—*] This was
a proper circumstance to urge to Gloster; who appears, by what
passed between him and his bastard son in a foregoing scene, to be
very superstitious with regard to this matter. WARBURTON.

The quartos read, *warbling* instead of *mumbling*. STEEVENS.

³ — *conjuring the moon*

To stand his auspicious mistress:] So, in *All's well that ends*
well:

“And fortune play upon thy prosperous helm,

“As thy auspicious mistress.” MALONE.

⁴ — *their thunders—*] First quarto; the rest have it, *the*
thunder. JOHNSON.

To his unnatural purpose, in fell motion,
 With his prepared sword, he charges home
 My unprovided body, lanc'd mine arm:
 But when he saw my best alarum'd spirits,
 Bold in the quarrel's right, rous'd to the encounter,
 Or whether gasted⁵ by the noise I made,
 Full suddenly he fled.

GLO.

Let him fly far:

Not in this land shall he remain uncaught;
 And found—Despatch.—The noble duke⁶ my mas-
 ter,

My worthy arch⁷ and patron, comes to-night:
 By his authority I will proclaim it,
 That he, which finds him, shall deserve our thanks,
 Bringing the murderous coward⁸ to the stake;
 He, that conceals him, death.

EDM. When I dissuaded him from his intent,
 And found him pight to do it, with curst speech⁹

⁵ — gasted —] Frighted. JOHNSON.

So, in Beaumont and Fletcher's *Wit at Several Weapons*:

“ — either the sight of the lady has gasted him, or else he's drunk.”
 STEEVENS.

⁶ *Not in this land shall he remain uncaught;*

And found—Despatch.—The noble duke &c.] The sense is interrupted. He shall be caught—and found, *he shall be punish'd.*
 Despatch. JOHNSON.

⁷ — arch —] i. e. *Chief*; a word now used only in composition, as *arch-angel*, *arch-duke*.

So, in Heywood's *If you know not me, you know Nobody*, 1613:

“ Poole, that *arch* for truth and honesty.” STEEVENS.

⁸ — murderous coward —] The first edition reads *cailiff*.

JOHNSON.

⁹ *And found him pight to do it, with curst speech—]* *Pight* is pitched, fixed, settled. *Curst* is severe, harsh, vehemently angry.

JOHNSON.

So, in the old morality of *Lusty Juventus*, 1561:

“ Therefore my heart is surely *pyght*

“ Of her alone to have a sight.”

I threaten'd to discover him: He replied,
Thou unpossessing bastard! dost thou think,
If I would stand against thee, would the reposal²
Of any trust, virtue, or worth, in thee
Make thy words faith'd? No: what I should deny,
(As this I would; ay, though thou didst produce
My very character,³) I'd turn it all
To thy suggestion, plot, and damned practice:
And thou must make a dullard of the world,⁴
If they not thought the profits of my death
Were very pregnant and potential spurs⁵
To make thee seek it.

GLO. Strong and fasten'd villain!⁶
 Would he deny his letter? — I never got him.⁷
 [Trumpets within.
 Hark, the duke's trumpets! I know not why he
 comes: —

All ports I'll bar; the villain shall not 'scape;
 The duke must grant me that: besides, his picture

Thus, in *Troilus and Cressida*;

" — tents

" Thus proudly fight upon our Phrygian plains."

STEEVENS.

² — would the reposal —] i. e. Would any opinion that men
 have reposed in thy trust, virtue, &c. WARBURTON.

The old quarto reads, *could the reposeure*. STEEVENS.

³ — though thou didst produce

My very character, —] i. e. my very handwriting. See
 Vol. VI. p. 184. n. 3 MALONE.

⁴ — make a dullard of the world.] So, in *Cymbeline*:

" What, mak'st thou me a dullard in this act?" STEEVENS.

⁵ — pregnant and potential spurs —] Thus the quartos. Folio:
 potential spirits MALONE.

⁶ Strong and fasten'd villain!] Thus the quartos. The folio
 reads — O strange and fasten'd villain. MALONE.

⁷ Would he deny his letter? — I never got him.] Thus the quartos.
 The folio omits the words — I never got him; and, instead of them,
 substitutes — said he? MALONE.

I will send far and near, that all the kingdom
May have due note of him; and of my land,
Loyal and natural boy, I'll work the means
To make thee capable.⁷

Enter CORNWALL, REGAN, and Attendants.

CORN. How now, my noble friend? since I came
hither,
(Which I can call but now,) I have heard strange
news.⁸

REG. If it be true, all vengeance comes too short,
Which can pursue the offender. How dost, my
lord?

GLO. O, madam, my old heart is crack'd, is
crack'd!

REG. What, did my father's godson seek your
life?

He whom my father nam'd? your Edgar?

GLO. O, lady, lady, shame would have it hid!

REG. Was he not companion with the riotous
knights

That tend upon my father?

GLO. I know not, madam:
It is too bad, too bad. —

EDM. Yes, madam, he was.⁹

⁷ — of my land, —

To make thee capable.] i. e. capable of succeeding to my land,
notwithstanding the legal bar of thy illegitimacy.

So, in *The Life and Death of Will Summers, &c.* — “The king
next demanded of him (he being a fool) whether he were *capable*
to inherit any land,” &c. STEEVENS.

⁸ — strange news.] Thus the quartos. Instead of these words
the folio has — *strangeness.* MALONE.

⁹ Yes, madam, he was.] Thus the quartos. The folio deranges
the metre by adding —

———— of that consort. STEEVENS.

REG. No marvel then, though he were ill affected ;

'Tis they have put him on the old man's death,
To have the waste and spoil of his revenues.^a
I have this present evening from my sister
Been well inform'd of them ; and with such cautions,
That, if they come to sojourn at my house,
I'll not be there.

CORN. Nor I, assure thee, Regan. —
Edmund, I hear that you have shown your father
A child-like office.

EDM. 'Twas my duty, sir.

GLO. He did bewray his practice ;^b and receiv'd
This hurt you see, striving to apprehend him.

^a *To have the waste and spoil of his revenues.*] Thus quarto B.
The other quarto reads —

To have *these* — and waste of *this* his revenues.

The folio :

To have *the expence and waste* of his revenues.

These in quarto A was, I suppose, a misprint for — *the use*.

MALONE.

The remark made in p. 336, n. 4, is confirmed by the present circumstance ; for both my quartos read with Mr. Malone's quarto A :

To have *these* — and waste of *this* his revenues.

It is certain therefore that there is a third quarto which I have never seen. STEEVENS.

^b *He did bewray his practice ;*] i. e. Discover, betray. So, in *The Downfall of Robert Earl of Huntington*, 1601 :

" We were bewray'd, beset, and forc'd to yield,"

Again, in *The Devil's Charter*, 1607 :

" Thy solitary passions should bewray

" Some discontent." —

Practice is always used by Shakspeare for *insidious mischief*. So, in Sidney's *Arcadia*, Book II. " — his heart fainted and gat a conceit, that with *bewraying* this *practice*, he might obtaine pardon."

The quartos read — *betray*. STEEVENS.

See Minshew's Dict. 1617, in v. " To bewraie, or disclose, & Goth. bewrye." MALONE.

CORN. Is he pursued?

GLO. Ay, my good lord, he is.²

CORN. If he be taken, he shall never more
Be fear'd of doing harm: make your own purpose,
How in my strength you please.—For you, Edmund,
Whose virtue and obedience doth³ this instant
So much commend itself, you shall be ours;
Natures of such deep trust we shall much need;
You we first seize on.

EDM. I shall serve you, sir,
Truly, however else.

GLO. For him I thank your grace.⁴

CORN. You know not why we came to visit you,—

REG. Thus out of season; threading dark-ey'd
night.⁵

Occasions, noble Gloster, of some poize,⁶

² — *he is.*] These words were supplied by Sir Thomas Hanmer to complete the measure. STEEVENS.

³ *Whose virtue and obedience doth —*] i. e. whose virtuous obedience. MALONE.

⁴ *For him I thank your grace.*] Sir Thomas Hanmer, judiciously, in my opinion, omits — *For him*, as needless to the sense, and injurious to the metre. STEEVENS.

⁵ — *threading dark-ey'd night.*] The quarto reads:

— *threat'ning dark-ey'd night.* JOHNSON.

Shakspeare uses the former of these expressions in *Coriolanus*, Act III:

“ They would not *thread* the gates.” STEEVENS.

⁶ — *of some poize,*] i. e. of some weight or moment. So, in *Othello*:

“ — full of *poize* and difficulty,

“ And fearful to be granted.”

Thus the quarto B. The other quarto of 1608, and the folio, have *prize*. MALONE.

Here again both my quartos read with Mr. Malone's quarto A. — *prize*; though *poize* is undoubtedly the preferable reading.

STEEVENS.

Wherein we must have use of your advice: —
 Our father he hath writ, so hath our sister,
 Of differences, which I best thought it fit
 To answer from our home;⁷ the several messengers
 From hence attend despatch. Our good old friend,
 Lay comforts to your bosom; and bestow
 Your needful counsel to our business,⁸
 Which craves the instant use.

GLO. I serve you, madam:
 Your graces are right welcome. [Exeunt.]

S C E N E II.

Before Gloster's Castle.

Enter KENT and Steward, severally.

STEW. Good dawning to thee, friend:⁹ Art of
 the house?²

⁷ — *from our home*;] Not at home, but at some other place.
 JOHNSON.

Thus the folio. The quarto B reads — which I *lest* thought it fit
 to answer from our *home*. The other quarto: — which I *best* thought
 it fit to answer from our *hand*. MALONE.

Both my quartos — *best*, — and — from our *hand*. STEEVENS.

⁸ — *to our business*,] Thus the quartos. Folio: — to our *bu-
 sinesses*. MALONE.

⁹ *Good dawning to thee, friend*:] Thus the folio. The quartos
 — *Good even*. STEEVENS.

We should read with the folio — “*Good dawning to thee friend*,”
 The latter end of this scene shows that it passed in the morning;
 for when Kent is placed in the stocks, Cornwall says, “*There he
 shall sit 'till noon*,” and Regan replies, “*'Till noon, 'till night*:”
 and it passed very early in the morning; for Regan tells Gloster,
 in the preceding page, that she had been *threading dark-ey'd night*
 to come to him. M. MASON.

Dawning is again used in *Cymbeline* as a substantive, for morning:

KENT. Ay.

STEW. Where may we set our horses ?

KENT. I' the mire.

STEW. Pr'ythee, if thou love me, tell me.

KENT. I love thee not.

STEW. Why, then I care not for thee.

KENT. If I had thee in Lipsbury pinfold,³ I would make thee care for me.

" ——— that dawning

" May bare the raven's eye."

It is clear from various passages in this scene, that the morning is now just beginning to dawn, though the moon is still up, and though Kent early in the scene calls it still night. Towards the close of it, he wishes Gloster *good morrow*, as the latter goes out, and immediately after calls on the *sun* to shine, that he may read a letter. MALONE.

² ——— of the house?] So the quartos. Folio — of this house.
MALONE.

³ ——— Lipsbury pinfold,] The allusion which seems to be contained in this line I do not understand. In the violent eruption of reproaches which bursts from Kent in this dialogue, there are some epithets which the commentators have left unexpounded, and which I am not very able to make clear. Of a *three-suited knave* I know not the meaning, unless it be that he has different dresses for different occupations. *Lily-liver'd* is cowardly; *white-blooded* and *white-liver'd* are still in vulgar use. An *one-trunk-inheriting slave* I take to be a wearer of old cast-off clothes, an inheritor of torn breeches. JONHSON.

I do not find the name of *Lipsbury*: it may be a cant phrase, with some corruption, taken from a place where the fines were arbitrary. *Three-suited* should, I believe, be *third-suited*, wearing clothes at the *third hand*. Edgar, in his pride, had *three suits* only. FARMER.

Lipsbury pinfold may be a cant expression importing the same as *Lob's Pound*. So, in Massinger's *Duke of Milan*:

" To marry her, and say he was the party

" Found in *Lob's Pound*."

A *Pinfold* is a *pound*. Thus in Gascoigne's *Dan Bartholomew of Bathe*, 1587:

" In such a *pin-folds* were his pleasures pent."

STEW. Why dost thou use me thus? I know thee not.

KENT. Fellow, I know thee.

STEW. What dost thou know me for?

KENT. A knave; a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-

Three-suited knave might mean, in an age of ostentatious finery like that of Shakspeare, one who had no greater change of raiment than *three suits* would furnish him with; so, in Ben Jonson's *Silent Woman*: "— wert a pitiful fellow, and hadst nothing but *three suits* of apparel:" or it may signify a fellow *thrice-sued* at law, who has *three suits* for debt standing out against him. A *one-trunk-inheriting slave* may be a term used to describe a fellow, the whole of whose possessions are confined to *one coffer*, and that too *inherited* from his father, who was no better provided, or had nothing more to bequeath to his *successor in poverty*; a *poor rogue hereditary*, as *Timon* calls *Apemantus*. A *worsted-stocking knave* is another reproach of the same kind. The stockings in England, in the reign of queen Elizabeth, (as I learn from Stubbs's *Anatomic of Abuses*, printed in 1595) were remarkably expensive, and scarce any other kind than silk were worn, even (as this author says) by those who had not above forty shillings a year wages. — So, in an old comedy, called *The Hog hath lost its Pearl*, 1614, by R. Tailor: "— good parts are no more set by in these times, than a good leg in a *woollen stocking*."

Again, in *The Captain*, by Beaumont and Fletcher:

"Green sicknesses and serving-men light on you,

"With greasy breeches, and in *woollen stockings*."

Again, in *The Miseries of enforced Marriage*, 1607, two sober young men come to claim their portion from their elder brother who is a spendthrift, and tell him: "Our birth-right, good brother: this town craves maintenance; *silk stockings* must be had," &c.

Silk stockings were not made in England till 1560, the second year of queen Elizabeth's reign. Of this extravagance Drayton takes notice in the 16th song of his *Polyolbion*:

"Which our plain fathers erst would have accounted sin,

"Before the costly coach and *silken stock* came in."

STEEVENS.

This term of reproach also occurs in *The Phoenix*, by Middleton, 1607: "Mettreza Auriola keeps her love with half the cost that I am at; her friend can go afoot, like a good husband; walk in *worsted stockings*, and inquire for the sixpenny ordinary." MALONE.

suted, hundred-pound,⁴ filthy worsted-stocking knave; a lily-liver'd, action-taking knave;⁵ a whorson, glass-gazing, superserviceable, finical rogue;⁶ one-trunk-inheriting slave; one that would'st be a bawd, in way of good service, and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch: one whom I will beat into clamorous whining, if thou deny'st the least syllable of thy addition.⁷

STEW. Why what a monstrous fellow art thou, thus to rail on one, that is neither known of thee, nor knows thee?

KENT. What a brazen-faced varlet art thou, to deny thou know'st me? Is it two days ago, since I tripp'd up thy heels, and beat thee, before the king? Draw, you rogue: for, though it be night, the moon shines; I'll make a sop o' the moonshine

⁴ — hundred-pound,] A hundred-pound gentleman is a term of reproach used in Middleton's *Phœnix*, 1607. STEEVENS.

⁵ — action-taking knave;] i. e. a fellow, who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage. M. MASON.

⁶ — a whorson, glass-gazing — rogue;] This epithet none of the commentators have explained; nor am I sure that I understand it. In *Timon of Athens* "the glass-fac'd flatterer" is mentioned; that is, says Dr. Johnson, "he that shows in his own look, as by reflection, the looks of his patron." — *Glass-gazing* may be licentiously used for one enamoured of himself; who gazes often at his own person in a glass. MALONE.

⁷ — addition.] i. e. titles. The Statute 1 Hen. V. ch. 5. which directs that in certain writs a description should be added to the name of the defendant, expressive of his estate, mystery, degree, &c. is called the statute of *Additions*. MALONE.

Kent is not only boisterous in his manners, but abusive in his language. His excessive ribaldry proceeds from an over solicitude to prevent being discovered: like St. Peter's swearing from a similar motive. HENLEY.

of you :⁸ Draw, you whorson cullionly barber-monger,⁹ draw. [*drawing his sword.*]

STEW. Away; I have nothing to do with thee.

⁸ — *I'll make a sop o' the moonshine of you :*] This is equivalent to our modern phrase of making *the sun shine through any one*. But, alluding to the natural philosophy of that time, it is obscure. The Peripatetics thought, though falsely, that the rays of the moon were cold and moist. The speaker therefore says, he would make a sop of his antagonist, which should absorb the humidity of the moon's rays, by letting them into his guts. For this reason Shakspeare, in *Romeo and Juliet*, says :

“ — the moonshine's watry beams.”

And, in *The Midsummer Night's Dream* :

“ Quench'd in the chaste beams of the watry moon.”

WARBURTON.

I much question if our author had so deep a meaning as is here imputed to him by his more erudite commentator. STEEVENS.

I'll make a sop o' the moonshine of you.] Perhaps here an equivocation was intended. In *The Old Shepherd's Kalendar*, among the dishes recommended for *Prymetyne*, “ One is egges in mone shine.”

FARMER.

Again, in some verses within a letter of Howell's to Sir Thomas How :

“ Could I those whitely stars go nigh,

“ Which make the milky way i' th' skie,

“ I'd poach them, and as moonshine dress,

“ To make my Delia a curious mess.” STEEVENS.

I suppose he means, that after having beaten the Steward sufficiently, and made his flesh as soft as moistened bread, he will lay him flat on the ground, like a sop in a pan, or a tankard. So, in *Troilus and Cressida* :

“ And make a sop of all this solid globe.” MALONE.

⁹ — *barber-monger,*] Of this word I do not clearly see the force. JOHNSON.

Barber-monger may mean, *dealer in the lower tradesmen* : a slur upon the steward, as taking fees for a recommendation to the business of the family. FARMER.

A *barber-monger* ; i. e. a sop, who deals much with barbers, to adjust his hair and beard. M. MASON.

Barber-monger perhaps means one who consorts much with barbers. MALONE.

KENT. Draw, you rascal: you come with letters against the king; and take vanity the puppet's part,² against the royalty of her father: Draw, you rogue, or I'll so carbonado your shanks:—draw, you rascal; come your ways.

STEW. Help, ho! murder! help!

KENT. Strike, you slave; stand, rogue, stand; you neat slave,³ strike. [beating him.]

STEW. Help ho! murder! murder!

Enter EDMUND, CORNWALL, REGAN, GLOSTER, and Servants.

EDM. How now? What's the matter? Part.

KENT. With you, Goodman boy, if you please; come, I'll flesh you; come on, young master.

GLO. Weapons! arms! What's the matter here?

CORN. Keep peace, upon your lives; He dies, that strikes again:⁴ What is the matter?

REG. The messengers from our sister and the king.

² ——— *vanity the puppet's part,*] Alluding to the mysteries or allegorical shows, in which vanity, iniquity, and other vices, were personified. JOHNSON.

So, in *Volpone, or the Fox*:

“Get you a cittern, Lady *Vanity*.” STEEVENS.

The description is applicable only to the old *moralities*, between which and the *mysteries* there was an essential difference. RITSON.

³ ——— *neat slave,*] You mere slave, you very slave. JOHNSON.

You neat slave, I believe, means no more than *you finical rascal*, you who are an assemblage of *foppery and poverty*. Ben Jonson uses the same epithet in his *Poetaster*:

“By the leave, my *neat* scoundrel.” STEEVENS.

⁴ *He dies, that strikes again:*] So, in *Othello*:

“He that stirs next to carve for his own rage,

“*He dies upon the motion.*” STEEVENS.

CORN. What is your difference? speak.

STEW. I am scarce in breath, my lord.

KENT. No marvel, you have so bestirr'd your valour. You cowardly rascal, nature disclaims in thee; ⁵ a tailor made thee.

CORN. Thou art a strange fellow: a tailor make a man?

KENT. Ay, a tailor, fir: a stone-cutter, or a painter, could not have made him so ill, though they had been but two hours at the trade.

CORN. Speak yet, how grew your quarrel?

STEW. This ancient ruffian, fir, whose life I have spar'd,

At suit of his grey beard,—

KENT. Thou whorson zed! thou unnecessary letter! ⁶ — My lord, if you will give me leave, I

⁵ ——— *nature* disclaims in *thee*;] So the quartos and the folio. The modern editors read, without authority:

——— *nature* disclaims *her share* in *thee*.

The old reading is the true one. So, in R. Brome's *Northern Lads*, 1633:

“ ——— I will *disclaim* in your favour hereafter.”

Again, in *The Case is Alter'd*, by Ben Jonson, 1609:

“ Thus to *disclaim* in all th' effects of pleasure.”

Again:

“ No, I *disclaim* in her, I spit at her.”

Again, in Warner's *Albion's England*, 1602, B. III. chap. xvi:

“ Not these, my lords, make me *disclaim* in it which all pursue.” STEEVENS.

⁶ *Thou whorson zed! thou unnecessary letter!*] Zed is here probably used as a term of contempt, because it is the last letter in the English alphabet, and as its place may be supplied by S, and the Roman alphabet has it not; neither is it read in any word originally Teutonic. In Barret's *Alvearie, or Quadruple Dictionary*, 1580, it is quite omitted, as the author affirms it to be rather a syllable than a letter. C (as Dr. Johnson supposed) cannot be the unnecessary letter, as there are many words in which its place will not be supplied by any other, as *charity, chastity, &c.* STEEVENS.

will tread this unbolted villain ⁷ into mortar,⁸ and daub the wall of a jakes with him. — Spare my grey beard, you wagtail?

CORN. Peace, firrah!

YOU beastly knave, know you no reverence?

KENT. Yes, fir; but anger has a privilege.⁹

CORN. Why art thou angry?

KENT. That such a slave as this should wear a sword,

Who wears no honesty. Such smiling rogues as these,²

Like rats, oft bite the holy cords in twain

Which are too intrinse t'unloose:³ smoothe every passion⁴

This is taken from the grammarians of the time. Mulcaster says, "Z is much harder amongst us, and seldom seen:—S is become its *lieutenant general*. It is lightlie expressed in English, saving in foren enfranchisements." FARMER.

⁷ ——— *this unbolted villain* ———] i. e. unrefined by education, the bran yet in him. Metaphor from the bakehouse.

WARBURTON.

⁸ ——— *into mortar*,] This expression was much in use in our author's time. So, Massinger, in his *New Way to pay old Debts*, A& I. sc. i:

"—— I will help your memory,

"And tread thee into mortar." STEEVENS.

Unbolted mortar is mortar made of unsifted lime, and therefore to break the lumps it is necessary to tread it by men in wooden shoes. This *unbolted villain* is therefore this *coarse* rascal.

TOLLET.

⁹ *Yes, fir; but anger has a privilege.*] So, in *King John*:

"Sir, fir, impatience hath its privilege." STEEVENS.

² ——— *Such smiling rogues as these*,] The words—as *these*, are, in my opinion, a manifest interpolation, and derange the metre without the least improvement of the sense. STEEVENS.

³ *Like rats, oft bite the holy cords in twain*

Which are too intrinse t'unloose:] By these *holy cords* the poet

That in the natures of their lords rebels;
Bring oil to fire, snow to their colder moods;

means the natural union between parents, and children. The metaphor is taken from the *corde of the sanctuary*; and the fomenters of family differences are compared to these sacrilegious rats. The expression is fine and noble. WARBURTON.

The quartos read—*to intrench*. The folio—*t'intrince*. *Intrinse*, for so it should be written, I suppose was used by Shakspeare for *intrinsecate*, a word which, as Theobald has observed, he has used in *Antony and Cleopatra*:

“ — Come, mortal wretch,
“ With thy sharp teeth this knot *intrinsecate*
“ Of life at once untie.”

We have had already in this play *reverbs* for *reverberates*. Again, in *Hamlet*:

“ Season your admiration for a while
“ With an *attent* ear.”

The word *intrinsecate* was but newly introduced into our language, when this play was written. See the preface to Marston's *Scourge of Villanie*, 1598: “ I know he will vouchsafe it some of his new-minted epithets: as *real*, *intrinsecate*, *Delphicke*,” &c.

I doubt whether Dr. Warburton has not, as usual, seen more in this passage than the poet intended. In the quartos the word *holy* is not found, and I suspect it to be an interpolation made in the folio edition. We might perhaps better read, with the elder copy,

Like rats, oft bite *those* cords in twain, *which are*
Too, &c. MALONE.

“ — [smooth every passion —] So the old copies; for which Mr. Pope and the subsequent editors substituted *sooth*. The verb to *smooth* occurs frequently in our elder writers. So, in Greene's *Groatworth of Witt* 1592:

“ For since he learn'd to use the poet's pen,
“ He learn'd likewise with *smoothing* words to feign.”

Again, in *Titus Andronicus*:

“ Yield to his humour, *smooth*, and speak him fair.”

Again, in our poet's *King Richard III*:

“ Smile in men's faces, *smooth*, deceive, and cog.”

MALONE.

Mr. Holt White has observed, in a note on *Pericles*, that in some counties they say—“ *smooth* the cat,” instead of “ *froke* the cat.” Thus also Milton:

“ — *smoothing* the raven down
“ Of darkness—” MALONE.

Renege, affirm, and turn their halcyon beaks
 With every gale and vary of their masters,³
 As knowing nought,⁴ like dogs, but following.—
 A plague upon your epileptick visage!⁵
 Smile you my speeches, as I were a fool?
 Goose, if I had you upon Sarum plain,
 I'd drive ye cackling home to Camelot.⁶

CORN. What, art thou mad, old fellow?

³ — and turn their halcyon beaks

With every gale and vary of their masters,] The halcyon is the bird otherwise called the *king-fisher*. The vulgar opinion was, that this bird, if hung up, would *vary* with the wind, and by that means show from what point it blew. So, in Marlowe's *Jew of Malta*, 1633:

“ But how now stands the wind ?

“ Into what corner peers my halcyon's bill ?”

Again, in Storer's *Life and Death of Thomas Wolsey, Cardinall*, a poem, 1599:

“ Or as a halcyon with her turning brest,

“ Demonstrates wind from wind, and east from west.”

Again, in *The tenth Booke of Notable Thinges*, by Thomas Lupton, 4to. bl. 1: “ A lytle byrde called the *Kings Fysker*, being hanged up in the ayre by the neck, his nebbe or byll wyll be alwayes dyrect or strayght against ye winde.” STEEVENS.

⁴ As knowing nought,] As was supplied by Sir Thomas Hanmer, for the sake of connection as well as metre. STEEVENS.

⁵ — epileptick visage!] The frightened countenance of a man ready to fall in a fit. JOHNSON.

⁶ — Camelot.] Was the place where the romances say king Arthur kept his court in the West; so this alludes to some proverbial speech in those romances. WARBURTON.

So, in *The Birth of Merlin*, 1662:

“ — raise more powers

“ To man with strength the castle Camelot.”

Again, in Drayton's *Polyolbion*, Song III:

“ Like Camelot, what place was ever yet renown'd?

“ Where, as at Carlion, oft he kept the table round.”

STEEVENS.

In Somersetshire, near Camelot, are many large moors, where are bred great quantities of geese, so that many other places are from hence supplied with quills and feathers. HANMER.

GLO.
Say that.

How fell you out?

KENT. No contraries hold more antipathy,
Than I and such a knave.⁷

CORN. Why dost thou call him knave? What's
his offence?

KENT. His countenance likes me not.⁸

CORN. No more, perchance, does mine, or his,
or hers.

KENT. Sir, 'tis my occupation to be plain;
I have seen better faces in my time,
Than stands on any shoulder that I see
Before me at this instant.

CORN. This is some fellow.
Who, having been prais'd for bluntness, doth affect
A saucy roughness; and constrains the garb,
Quite from his nature:⁹ He cannot flatter, he!—
An honest mind and plain,—he must speak truth:
An they will take it, so; if not, he's plain.
These kind of knaves I know, which in this plain-
ness

Harbour more craft, and more corrupter ends,

⁷ *No contraries hold more antipathy,*

Than I and such a knave,] Hence Mr. Pope's expression:

“The strong antipathy of good to bad.” TOLLET.

⁸ *— likes me not.] i. e. pleases me not. So, in Every Man
out of his Humour:*

“I did but cast an amorous eye, e'en now,

“Upon a pair of gloves that somewhat lik'd me.”

STEEVENS.

⁹ *— constrains the garb,*

*Quite from his nature:] Forces his outside or his appearance to
something totally different from his natural disposition. JOHNSON.*

Than twenty filly ducking observants²
That stretch their duties nicely.

KENT. Sir, in good sooth, in sincere verity,
Under the allowance of your grand aspect,
Whose influence, like the wreath of radiant fire
On flickering Phœbus' front,³—

CORN. What mean'st by this?

KENT. To go out of my dialect, which you dis-
commend so much. I know, sir, I am no flatterer:
he that beguiled you, in a plain accent, was a plain
knave; which, for my part, I will not be, though
I should win your displeasure to entreat me to it.⁴

² *Than twenty filly ducking observants,*] Silly means simple, or
rustick. So, in *Cymbeline*, Act V. sc. iii:

“There was a fourth man in a *filly* habit,” meaning Posthu-
mus in the dress of a peasant. *Nicely* is with *punctilious folly*.
Niais. Fr. STEEVENS.

See Vol. XIX. p. 198, n. 8. *Nicely* is, I think, with the ut-
most exactness, with an attention to the most minute trifle. So, in
Romeo and Juliet:

“The letter was not *nice*, but full of charge.” MALONE.

³ *On flickering Phœbus' front,*] Dr. Johnson in his *Dictionary*
says this word means to *flutter*. I meet with it in *The History of*
Chamon, Knight of the Golden Shield, 1599:

“By flying force of *flickering* fame your grace shall under-
stand.”

Again, in *The Pilgrim of Beaumont and Fletcher*:

“—— some castrel

“That hovers over her, and dares her daily;

“Some *flickring* slave.”——

Stanyhurst, in his translation of the fourth book of Virgil's
Æneid, 1582, describes Iris,

“From the sky down *flickering*,” &c.

And again in the old play, entitled, *Fuimus Troes*, 1633:

“With gaudy pennons *flickering* in the air.” STEEVENS.

Dr. Johnson's interpretation is too vague for the purpose. To
flicker is indeed to *flutter*; but in a particular manner, which may
be better exemplified by the motion of a *flame*, than explained by
any verbal description. HENLEY.

⁴ —— *though I should win your displeasure to entreat me to it.*]

CORN. What was the offence you gave him?

STEW. Never any :⁵

It pleas'd the king his master, very late,
To strike at me, upon his misconstruction ;
When he, conjunct,⁶ and flattering his displeasure,
Tripp'd me behind ; being down, insulted, rail'd,
And put upon him such a deal of man,
That worthy'd him, got praises of the king
For him attempting who was self-subdu'd ;
And, in the fleshment⁷ of this dread exploit,
Drew on me here.⁸

KENT. None of these rogues, and cowards,
But Ajax is their fool.⁹

Though I should win you, displeased as you now are, to like me
so well as to intreat me to be a knave. JOHNSON.

⁵ *Never any :*] Old copy :

I never gave him any.

The words here omitted, which are unnecessary to sense and injurious to metre, were properly extruded by Sir Thomas Hanmer, as a manifest interpolation. STEEVENS.

⁶ — *conjunct,*] is the reading of the old quartos ; *compact*, of the folio. STEEVENS.

⁷ — *fleshment* —] A young soldier is said to flesh his sword, the first time he draws blood with it. *Fleshment*, therefore, is here metaphorically applied to the first act of service which Kent, in his new capacity, had performed for his master ; and, at the same time, in a sarcastick sense, as though he had esteemed it an heroick exploit to trip a man behind, that was actually falling. HENLEY.

⁸ *Drew on me here.*] Old copy :

Drew on me here again,

But as Kent *had not drawn on him before*, and as the adverb—*again* corrupts the metre, I have ventured to leave it out. STEEVENS.

⁹ *But Ajax is their fool.*] Meaning, as we should now express it. Ajax is a fool to them, there are none of these knaves and cowards, that if you believe themselves, are not so brave, that Ajax is a fool compared to them : alluding to the steward's account of their quarrel, where he says of Kent, " This ancient ruffian, whose life I have spared in pity to his grey beard." When a man is compared to one who excels him very much in any art or quality—it is a vulgar expression to say, " He is but a fool to him."

CORN. Fetch forth the stocks, ho !
 You stubborn ancient knave,⁸ you reverend brag-
 gart,
 We'll teach you—

KENT. Sir, I am too old to learn :
 Call not your stocks for me : I serve the king ;
 On whose employment I was sent to you :
 You shall do small respect, show too bold malice
 Against the grace and person of my master,
 Stocking his messenger.

CORN. Fetch forth the stocks :—
 As I've life and honour, there shall he sit till
 noon.

REG. Till noon ! till night, my lord ; and all
 night too.

KENT. Why, madam, if I were your father's dog,
 You should not use me so.

REG. Sir, being his knave, I will.
 [*Stocks brought out.*⁹]

So, in *the Wife for a Month*, Alphonso says :

“ The experienc'd drunkards, let me have them all,
 “ And let them drink their wish, I'll make them ideots.”

M. MASON.

The foregoing explanation of this passage was suggested also by
 Mr. Malone, in his *Second Appendix to the Supp. to Shakspeare*, 8vo.
 1783, in opposition to an idea of mine, which I readily allow to
 have been erroneous. STEEVENS.

Our poet has elsewhere employed the same phraseology. So, in
The Taming of the Shrew :

“ Tut, she's a lamb, a dove, a fool to him.”

Again, in *King Henry VIII* :

“ — now this mask
 “ Was cry'd incomparable, and the ensuing night
 “ Made it a fool and beggar.”

The phrase in this sense is yet used in low language. MALONE.

⁸ — ancient knave,] Two of the quartos read—*miscreant*
 knave, and one of them—*unreverend*, instead of *reverend*. STEEVENS.

⁹ *Stocks &c.*] This is not the first time that stocks had been in-

CORN. This is a fellow of the self-same colour²
Our sister speaks of:—Come, bring away the stocks.

GLO. Let me beseech your grace not to do so:

* His fault³ is much, and the good king his master
Will check him for't: your purpos'd low correction
Is such, as basest and contemned'st wretches,⁴
For pilferings and most common trespasses,
Are punish'd with:* the king must take it ill,
That he's so slightly valued in his messenger,
Should have him thus restrain'd.

CORN.

I'll answer that.

REG. My sister may receive it much more worse,
To have her gentleman abus'd, assaulted,
For following her affairs.⁵—Put in his legs.—

[KENT is put in the stocks.⁶

Come, my good lord; away.

[Exeunt REG. and CORN.]

roduced on the stage. In *Hick-scorner*, which was printed early
in the reign of King Henry VIII. *Pity* is put into them, and left
there till he is freed by *Perseverance* and *Contemplacyon*.

STEEVENS.

* ——— colour —] The quartos read, *nature*. STEEVENS.

³ His fault —] All between the asterisks is omitted in the
folio. STEEVENS.

⁴ ——— and contemned'st wretches,] The quartos read—and
temnest wretches. This conjectural emendation was suggested by
Mr. Steevens. MALONE.

I found this correction already made in an ancient hand in the
margin of one of the quarto copies. STEEVENS.

⁵ For following her affairs. &c.] This line is not in the folio.

MALONE.

⁶ I know not whether this circumstance of putting Kent in the
stocks be not ridiculed in the punishment of Numps, in Ben Jonson's
Bartholomew-Fair.

It should be remembered, that formerly in great houses, as still
in some colleges, there were moveable *stocks* for the correction of
the servants. FARMER.

GLO. I am sorry for thee, friend ; 'tis the duke's
pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd, nor stopp'd :⁷ I'll entreat for
thee.

KENT. Pray, do not, sir : I have watch'd, and
travell'd hard ;
Some time I shall sleep out, the rest I'll whistle.
A good man's fortune may grow out at heels :
Give you good morrow !

GLO. The duke's to blame in this ; 'twill be ill
taken. [Exit.

KENT. Good king, that must approve the com-
mon saw !⁸

⁷ Will not be rubb'd, nor stopp'd :] Metaphor from bowling.

WARBURTON.

⁸ Good king, that must approve the common saw ! &c.] That art now
to exemplify the common proverb, *That out of, &c.* That changeth
better for worse. Hanmer observes, that it is a proverbial saying,
applied to those who are turned out of house and home to the open
weather. It was perhaps first used of men dismissed from an hospital,
or house of charity, such as was erected formerly in many places
for travellers. Those houses had names properly enough alluded
to by *heavens benediction*. JOHNSON.

The saw alluded to, is in Heywood's *Dialogues on Proverbs*,
Book II. chap. v :

“ In your running from him to me, ye runne

“ Out of God's blessing into the warme sunne.”

TYRWHITT.

Kent was not thinking of the king's being *turned out of house and
home to the open weather*, a misery which he has not yet experienced,
but of his being likely to receive a worse reception from Regan
than that which he had already experienced from his elder daughter
Goneril. Hanmer therefore certainly misunderstood the passage.

A quotation from Holinshed's *Chronicle*, may prove the best
comment on it. “ This Augustine after his arrival converted the
Saxons indeed from Paganisme, but, as the proverb sayth, bringing
them out of Goddes blessing into the warme sunne, he also imbued
them with no lesse hurtful superstition than they did know before.”

Thou out of heaven's benediction com'st
 To the warm sun!
 Approach, thou beacon to this under globe,
 That by thy comfortable beams I may
 Peruse this letter!—Nothing almost sees miracles,⁹
 But misery;—I know, 'tis from Cordelia;²
 Who hath most fortunately been inform'd
 Of my obscured course; and shall find time
 From this enormous state,—seeking to give
 Losses their remedies:³ — All weary and o'er-
 watch'd,

See also Howell's Collection of English proverbs in his Dictionary, 1660: "He goes out of God's blessing to the warm sun, viz. from good to worse." MALONE.

⁹ — *Nothing almost sees miracles,*] Thus the folio. The quartos read—*Nothing almost sees my wrack.* STEEVENS.

² — *I know, 'tis from Cordelia; &c.*] This passage, which some of the editors have degraded as spurious, to the margin, and others have silently altered, I have faithfully printed according to the quarto, from which the folio differs only in punctuation. The passage is very obscure, if not corrupt. Perhaps it may be read thus:

—Cordelia—has been—inform'd
 Of my obscured course, and shall find time
 From this enormous state-seeking, to give
 Losses their remedies,—

Cordelia is informed of our affairs, and when the *enormous* care of seeking her fortune will allow her time, she will employ it in remedying losses. This is harsh; perhaps something better may be found. I have at least supplied the genuine reading of the old copies. *Enormous* is unwonted, out of rule, out of the ordinary course of things. JOHNSON.

So Holinshed, p. 647, "The maior perceiving this *enormous* doing," &c. STEEVENS.

³ — *and shall find time*

From this enormous state,—seeking to give

Losses their remedies:] I confess I do not understand this passage, unless it may be considered as *divided parts of Cordelia's letter*, which he is reading to himself by moonlight: it certainly conveys the sense of what she would have said. In reading a letter, it is

Take vantage, heavy eyes, not to behold
This shameful lodging.

natural enough to dwell on those circumstances in it that promise the change in our affairs which we most wish for; and Kent having read Cordelia's assurances that she will find a time to free the injured from the enormous misrule of Regan, is willing to go to sleep with that pleasing reflection uppermost in his mind. But this is mere conjecture. STEEVENS.

Dr. Johnson's explanation of this passage cannot be right; for although in the old ballad from whence this play is supposed to be taken, Cordelia is forced to seek her fortune, in the play itself she is queen of France, and has no fortune to seek: but it is more difficult to discover the real meaning of this speech, than to refute his conjecture. It seems to me, that the verb, *shall find*, is not governed by the word Cordelia, but by the pronoun *I*, in the beginning of the sentence; and that the words *from this enormous state*, do not refer to Cordelia, but to Kent himself, dressed like a clown, and condemned to the stocks,—an enormous state indeed for a man of his high rank.

The difficulty of this passage has arisen from a mistake in all the former editors, who have printed these three lines, as if they were a quotation from Cordelia's letter, whereas they are in fact the words of Kent himself; let the reader consider them in that light, as part of Kent's own speech, the obscurity is at an end, and the meaning is clearly this:—"I know that the letter is from Cordelia, (who hath been informed of my obscured course) and shall gain time, by this strange disguise and situation, which I shall employ in seeking to remedy our present losses." M. MASON.

Notwithstanding the ingenuity and confidence of Mr. M. Mason, (who has not however done justice to his own idea) I cannot but concur with Mr. Steevens, in ascribing these broken expressions to the letter of Cordelia.—For, if the words were Kent's, there will be no intimation from the letter that can give the least insight to Cordelia's design; and the only apparent purport of it will be, to tell Kent that she knew his situation. But exclusive of this consideration, what hopes could Kent entertain, in a condition so deplorable as his—unless Cordelia should take an opportunity, from the anarchy of the kingdom, and the broils subsisting between Albany and Cornwall—of *finding a time, to give losses their remedies?*—Curan had before mentioned to Edmund, the rumour of wars toward, between these dukes. This report had reached Cordelia, who, having also discovered the situation and fidelity of Kent, writes to inform him, that she should avail herself of the

Fortune, good night; smile once more; turn thy wheel!
[*He sleeps.*]

first opportunity which the enormities of the times might offer, of restoring him to her father's favour, and her father to his kingdom. [See A& III. sc. i. A& IV. sc. iii.] HENLEY.

In the old copies these words are printed in the same character as the rest of the speech. I have adhered to them, not conceiving that they form any part of Cordelia's letter, or that any part of it is or can be read by Kent. He wishes for the rising of the sun, that he *may* read it. I suspect that two half lines have been lost between the words *state* and *seeking*. This *enormous state* means, I think, the confusion subsisting in the state, in consequence of the discord which had arisen between the dukes of Albany and Cornwall; of which Kent hopes Cordelia will avail herself. He says in a subsequent scene,

" — — There is division,

" Although as yet the face of it be cover'd

" With mutual cunning, 'twixt Albany and Cornwall."

In the modern editions, after the words *under globe*, the following direction has been inserted: "*Looking up to the moon.*" Kent is surely here addressing, not the moon, but the sun, which he has mentioned in the preceding line, and for whose rising he is impatient, that he may read Cordelia's letter. He has just before said to Gloucester, "*Give you good morrow!*" The *comfortable* beams of the moon no poet, I believe, has mentioned. Those of the sun are again mentioned by Shakspeare in *Timon of Athens*:

" Thou sun, that *comfort'st*, burn!" MALONE.

My reason for concurring with former editors in a supposition that the *moon*, not the *sun*, was meant by the *beacon*, arose from a consideration that the term, *beacon*, was more applicable to the *moon*, being, like that planet, only designed for night-service.

As to the epithet—*comfortable*, it suits with either luminary; for he who is compelled to travel, or sit abroad, in the night, must surely have derived *comfort* from the lustre of the *moon*.

The mention of the *sun* in the preceding proverbial sentence is quite accidental, and therefore ought not, in my opinion, to have weight on the present occasion.—By what is here urged, however, I do not mean to insinuate that Mr. Malone's opinion is indefensible. STEEVENS.

S C E N E III.

*A Part of the Heath.**Enter EDGAR.*

EDG. I heard myself proclaim'd ;
 And, by the happy hollow of a tree,
 Escap'd the hunt. No port is free ; no place,
 That guard, and most unusual vigilance,
 Does not attend my taking. While I may scape,
 I will preserve myself : and am bethought
 To take the basest and most poorest shape,
 That ever penury, in contempt of man,
 Brought near to beast : my face I'll grime with
 filth :

Blanket my loins ; elf all my hair in knots ;⁴
 And with presented nakedness out-face
 The winds, and persecutions of the sky.
 The country gives me proof and precedent
 Of Bedlam beggars,⁵ who, with roaring voices,

⁴ — *elf all my hair in knots ;*] Hair thus knotted, was vulgarly supposed to be the work of *elves* and fairies in the night. So, in *Romeo and Juliet* :

“ — — plats the manes of horses in the night,
 “ And bakes the *elf-locks* in foul fluttish hairs,
 “ Which, once untangled, much misfortune bodes.”

STEEVENS.

⁵ *Of Bedlam beggars,*] In *The Bell-man of London*, by Decker, 5th edit. 1640, is the following account of one of these characters, under the title of an *Abraham-Man*. “ — — he sweares he hath been in Bedlam, and will talke frantickely of purpose : you see *pinnes* stuck in sundry places of his naked flesh, especially in his *armes*, which paine he gladly puts himselfe to, only to make you believe he is out of his wits. He calles himselfe by the name of

Strike in their numb'd and mortified bare arms
 Pins, wooden pricks,⁶ nails, sprigs of rosemary;
 And with this horrible object, from low farms,⁷
 Poor pelting villages,⁸ sheep-cotes, and mills,

Poore Tom, and comming near any body cries out, *Poor Tom is a-cold*. Of these *Abraham-men*, some be exceeding merry, and doe nothing but sing songs fashioned out of their owne braines: some will dance, others will doe nothing but either laugh or weepe: others are dogged, and so fullen both in loke and speech, that spying but a small company in a house, they boldly and bluntly enter, *compelling* the servants through feare to give them what they demand."

Again, in *O per se O*, &c. *Being an Addition &c. to the Bell-man's Second Night-walke* &c. 1612.

"Crackers tyed to a dogges tayle make not the poore curre runne faster, than these *Abram ninnies* doe the silly *villages* of the country, so that when they come to any doore a begging, nothing is denied them."

To *sham Abraham*, a cant term, still in use among sailors and the vulgar, may have this origin. STEEVENS.

⁶ ——— wooden pricks,] i. e. skewers. So, in *The Wyll of the Deuill*, bl. 1. no date. "I give to the butchers, &c. pricks inough to set up their thin meate, that it may appeare thicke and well fedde." STEEVENS.

Steevens is right: the *enonymus*, of which the best skewers are made, is called *prick-wood*. M. MASON.

⁷ ——— low farms,] The quartos read, low service.

STEEVENS.

⁸ *Poor pelting villages*,] *Pelting* is used by Shakspeare in the sense of beggarly: I suppose from *pelt* a skin. The poor being generally cloathed in leather. WARBURTON.

Pelting is, I believe, only an accidental depravation of *petty*. Shakspeare uses it in *The Midsummer-Night's Dream* of small brooks. JOHNSON.

Beaumont and Fletcher often use the word in the same sense as Shakspeare. So, in *King and no King*, A& IV:

"This *pelting*, prating peace is good for nothing."

Spanish Curate, A& II. sc. ult. — "To learn the *pelting* law."
 Shakspeare's *Midsummer Night's Dream*, — "every *pelting* river."
Measure for Measure, A& II. sc. vii:

"And every *pelting* petty officer."

Sometime with lunatick bans,⁹ sometime with
prayers,
Enforce their charity.—Poor Turlygood! poor
Tom!²

That's something yet;—Edgar I nothing am.³
[Exit.]

Again, in *Troilus and Cressida*, Hector says to Achilles:

“We have had *pelting* wars since you refus'd

“The Grecian cause.”

From the first of the two last instances it appears not to be a *corruption of petty*, which is used the next word to it, but seems to be the same as *paltry*: and if it comes from *pelt* a skin, as Dr. Warburton says, the poets have furnished *villages, peace, law, rivers, officers of justice and wars*, all out of one wardrobe.

STEEVENS.

See Vol. VII. p. 42, n. 9. MALONE.

⁹ — *lunatick bans*,] To *ban*, is to curse.

So, in *Mother Bombie*, 1594, a comedy by Lyly:

“Well, be as be may, is no *banning*.”

Again, in *Arden of Feversham*, 1592:

“Nay, if those *ban*, let me breathe curses forth.”

STEEVENS.

² — *poor Turlygood! poor Tom!*] We should read *Turlupin*. In the fourteenth century there was a new species of gipsies, called *Turlupins*, a *fraternity of naked beggars*, which ran up and down Europe. However, the church of Rome hath dignified them with the name of *hereticks*, and actually burned some of them at Paris. But what sort of religionists they were, appears from Genebrard's account of them. “*Turlupini Cynicorum sectam suscitantes, de nuditate pudendorum, & publico coitu.*” Plainly, nothing but a band of *Tom-o'-Bedlams*. WARBURTON.

Hanmer reads—*poor Turluru*. It is probable the word *Turlygood* was the common corrupt pronunciation. JOHNSON.

³ — *Edgar I nothing am.*] As Edgar I am outlawed, dead in law; I have no longer any political existence. JOHNSON.

The critick's idea is both too complex and too puerile for one in Edgar's situation. He is pursued, it seems, and proclaimed, i. e. a reward has been offered for taking or killing him. In assuming this character, says he, I may preserve myself; as Edgar I am inevitably gone. RITSON.

Perhaps the meaning is, As poor Tom, I may exist: appearing as Edgar, I am lost. MALONE.

S C E N E IV.

Before Gloster's Castle. 4

Enter LEAR, Fool, *and* Gentleman.

LEAR. 'Tis strange, that they should so depart
from home,
And not send back my messenger.

GENT. As I learn'd,
The night before there was no purpose in them
Of this remove.

KENT. Hail to thee, noble master!

⁴ *Before Gloster's castle.*] It is not very clearly discovered why Lear comes hither. In the foregoing part he sent a letter to Gloster; but no hint is given of its contents. He seems to have gone to visit Gloster while Cornwall and Regan might prepare to entertain him. JOHNSON.

It is plain, I think, that Lear comes to the earl of Gloucester's in consequence of his having been at the duke of Cornwall's, and having heard there, that his son and daughter were gone to the earl of Gloucester's. His first words show this: "*'Tis strange that they (Cornwall and Regan) should so depart from home, and not send back my messenger (Kent).*" It is clear also from Kent's speech in this scene, that he went directly from Lear to the duke of Cornwall's, and delivered his letters, but, instead of being sent back with any answer, was ordered to follow the duke and duchess to the earl of Gloucester's. But what then is the meaning of Lear's order to Kent in the preceding act, scene v. *Go you before to Gloucester with these letters.* — The obvious meaning, and what will agree best with the course of the subsequent events, is, that the duke of Cornwall and his wife were then residing at Gloucester. Why Shakspeare should choose to suppose them at Gloucester, rather than at any other city, is a different question. Perhaps he might think, that Gloucester implied such a neighbourhood to the earl of Gloucester's castle, as his story required. TYRWHITT.

See p. 337, n. 6. MALONE.

LEAR. How!

Mak'st thou this shame thy pastime?

KENT.

No, my lord.⁵

FOOL. Ha, ha; look! he wears cruel garters!⁶
Horses are tied by the heads; dogs, and bears, by
the neck; monkies by the loins, and men by the
legs: when a man is over-lusty⁷ at legs, then he
wears wooden nether-stocks.⁸

⁵ *No, my lord.*] Omitted in the quartos. STEEVENS.

⁶ — *he wears cruel garters!*] I believe a quibble was here
intended. *Crewel* signifies *worsted*, of which stockings, garters,
night-caps, &c. are made; and it is used in that sense in Beau-
mont and Fletcher's *Scornful Lady*, Act II:

"For who that had but half his wits about him

"Would commit the counsel of a serious sin

"To such a *crewel* night-cap." —

So again in the comedy of *The Two Angry Women of Abington*,
printed 1599:

"—— I'll warrant you, he'll have

"His *cruell* garters cross about the knee."

So, in *The Bird in a cage*, 1633:

"I speak the prologue to our filk and *cruel*

"Gentlemen in the hangings."

Again, in *Woman's a Weathercock*, 1612:

"Wearing of *filk*, why art thou still so *cruel*." STEEVENS:

⁷ — *over-lusty* —] *Over-lusty* in this place has a double
signification. *Lustiness* anciently meant *sauciness*.

So, in Decker's *If this be not a good play the Devil is in it*, 1612:

"—— upon pain of being plagued for their *lustyness*."

Again, in *Claudius Tiberius Nero*, 1607:

"—— she'll snarl and bite,

"And take up Nero for his *lustiness*."

Again, in Sir Thomas North's translation of *Plutarch*:

"Cassius' soldiers did shewe themselves verie stubborne and
lustie in the campe," &c. STEEVENS.

⁸ — *then he wears wooden nether-stocks.*] *Nether-stocks* is the
old word for *stockings*. *Breeches* were at that time called "men's
overstockes," as I learn from Barret's *Alvearie*, or *Quadruple Dicti-*
onary, 1580.

It appears from the following passage in the second part of *The*
Map of Mock Beggar Hall, &c. an ancient ballad, that the stock-
ings were formerly sewed to the breeches:

LEAS. What's he, that hath so much thy place
mistook
To set thee here?

KENT. It is both he and she,
Your son and daughter.

LEAR. No.

KENT. Yes.

LEAR. No, I say.

KENT. I say, yea.

LEAR.⁹ No, no; they would not.

KENT. Yes, they have.

LEAR. By Jupiter, I swear no.

KENT. By Juno, I swear, ay.²

LEAR. They durst not do't;
They could not, would not do't; 'tis worse than
murder,
To do upon respect such violent outrage:⁶

" Their fathers went in homely frees,
" And good plain broad-cloth breeches;
" Their stockings with the same agrees,
" Sew'd on with good strong stitches."

Stubbs, in his *Anatomic of Abuses*, has a whole chapter on *The Diversitie of Nether-Stockes worne in England*, 1595. Heywood among his *Epigrams*, 1562, has the following:

" Thy upper-stocks, be they stuff with filke or flocks,
" Never become thee like a nether paire of stocks."

STEEVENS.

⁹ *Lear.*] This and the next speech are omitted in the folio.—I have left the rest as I found them, without any attempt at metrical division; being well convinced that, as they are collected from discordant copies, they were not all designed to be preserved, and therefore cannot, in our usual method, be arranged.

STEEVENS.

² *By Juno, I swear, ay.*] Omitted in the quartos. STEEVENS

⁶ *To do upon respect such violent outrage:*] To violate the publick and venerable character of a messenger from the king. JOHNSON.

Resolve me, with all modest haste, which way
Thou might'st deserve, or they impose, this usage,
Coming from us.

KENT. My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that shew'd
My duty kneeling, came there a reeking post,
Stew'd in his haste, half breathless, panting forth
From Goneril his mistress, salutations;
Deliver'd letters, spite of intermission,⁴
Which presently they read: on whose contents,
They summon'd up their meiny,⁵ straight took
horse;

To do an outrage upon *respect*, does not, I believe, *primarily* mean, to behave outrageously to *persons* of a respectable character, (though that in substance is the sense of the words,) but rather, to be *grossly deficient in respect* to those who are entitled to it, considering *respect* as personified. So before in this scene:

"You shall do small *respect*, show too bold malice

"Against the grace and person of my master,

"Stocking his messengers." MALONE.

⁴ *Deliver'd letters, spite of intermission.*] *Intermission*, for another message, which they had then before them, to consider of; called *intermission*, because it came between their leisure and the steward's message. WARBURTON.

Spite of intermission is without pause, without suffering time to intervene. So, in *Macbeth*:

"—— gentle heaven,

"Cut short all *intermission*," &c. STEEVENS.

Spite of intermission, perhaps means in spite of, or without regarding, that message which *intervened*, and which was entitled to precedent attention.

Spite of intermission, however, may mean, in spite of being obliged to pause and take breath, after having *panted forth* the salutation from his mistress. In Cawdrey's *Alphabetical Table of hard words*, 1604, *intermission* is defined, "*foreflowing, a pawing or breaking off.*" MALONE.

⁵ *They summon'd up their meiny,*] *Meiny*, i. e. people. POPE.

Mefne, a house. *Mefnie*, a family, Fr.

So, in *Monsieur D'Olive*, 1606.

Commanded me to follow, and attend
 The leisure of their answer; gave me cold looks:
 And meeting here the other messenger,
 Whose welcome, I perceiv'd, had poison'd mine,
 (Being the very fellow that of late
 Display'd so saucily against your highness,)
 Having more man than wit about me, drew;⁶
 He rais'd the house with loud and coward cries:
 Your son and daughter found this trespass worth
 The shame which here it suffers.

" — if she, or her sad *meiny*,
 " Be towards sleep, I'll wake them."

Again, in the bl. l. Romance of *Syr Eglamour of Artoys*, no date:

" Of the emperoure took he leave ywys,
 " And of all the *meiny* that was there."

Again:

" Here cometh the king of Israel,
 " With a fayre *meinye*." STEEVENS.

Though the word *meiny* be now obsolete, the word *menial*, which is derived from it, is still in use. On *whose* contents, means the contents of which. M. MASON.

Menial is by some derived from servants being *intra moenia* or domesticks. An etymology favoured by the Roman termination of the word. *Many*, in Kent's sense, for *train* or *retinue* was used so late as Dryden's time:

" The *many* rend the skies with loud applause."

Ode on Alexander's Feast.

HOLT WHITE.

⁶ *Having more man than wit about me, drew;*] The personal pronoun which is found in a preceding line, is understood before the word *having*. The same license is taken by our poet in other places. See A& IV. sc. ii. " — and amongst them *fell'd* him dead;" where *they* is understood. So, in Vol. XVI. p. 40:

" — which if granted,
 " As he made semblance of his duty, *would*
 " Have put his knife into him."

where *he* is understood before *would*. See also *Hamlet*, A& II. sc. ii. " — whereat griev'd, — *sends* out arrests." — The modern editors, following Sir Thomas Hanmer, read — *I drew*. MALONE.

FOOL. Winter's not gone yet,⁷ if the wild geese fly that way.

Fathers, that wear rags,
Do make their children blind;
But fathers, that bear bags,
Shall see their children kind.

Fortune, that arrant whore,
Ne'er turns the key to the poor —

But, for all this, thou shalt have as many dolours⁸ for thy daughters,⁹ as thou can'st tell in a year.

LEAR. O, how this mother² swells up toward my heart!

⁷ *Winter's not gone yet, &c.*] If this be their behaviour, the king's troubles are not yet at an end. JOHNSON.

This speech is omitted in the quartos. STEEVENS.

⁸ — — *dolours* —] Quibble intended between *dolours* and *dollars*.
HANMER.

The same quibble had occurred in *The Tempest*, and in *Measure for Measure*. STEEVENS.

⁹ — — *for thy daughters,*] i. e. on account of thy daughters' ingratitude. In the first part of the sentence *dolours* is understood in its true sense; in the latter part it is taken for *dollars*. The modern editors have adopted an alteration made by Mr. Theobald, — *from* instead of *for*; and following the second folio, read—*thy dear daughters*. MALONE.

² *O, how this mother &c.*] Lear here affects to pass off the swelling of his heart ready to burst with grief and indignation, for the disease called the *Mother*, or *Hysterica Passio*, which, in our author's time, was not thought peculiar to women only. In Harfnet's *Declaration of Popish Impostures*, Richard Mainy, Gent. one of the pretended demoniacs, deposes, p. 263, that the first night that he came to Denham, the seat of Mr. Peckham, where these impostures were managed, he was somewhat evill at ease, and he grew worse and worse with an old disease that he had, and which the priests perswaded him was from the possession of the devil, viz. "The disease, I spake of was a spice of the *Mother*, wherewith I had bene troubled . . . before my going into Fraunce: whether I doe rightly term it the *Mother* or no, I knowe not . . .

Hysterica passio! down, thou climbing sorrow,
Thy element's below! — Where is this daughter?

KENT. With the earl, sir, here within.

LEAR. Follow me not;
Stay here. [Exit.

GENT. Made you no more offence than what you
speak of?

KENT. None.

How chance the king comes with so small a train?

FOOL. An thou hadst been set i' the stocks for
that question, thou hadst well deserved it.

KENT. Why, fool?

FOOL. We'll set thee to school to an ant,³ to

When I was sicke of this disease in Fraunce, a Scottish doctor of
physick then in Paris, called it, as I remember, *Vertiginem Capitis*.
It riseth of a winde in the bottome of the belly, and pro-
ceeding with a great swelling, causeth a very painful collicke in
the stomack, and an extraordinary giddines in the head "

It is at least very probable, that Shakspeare would not have
thought of making Lear affect to have the *Hysterick Passion*, or
Mother, if this passage in Harfnet's pamphlet had not suggested it
to him, when he was selecting the other particulars from it, in
order to furnish out his character of Tom of Bedlam, to whom
this demoniacal gibberish is admirably adapted. PERCY.

In p. 25 of the above pamphlet it is said "Ma: Maynie had a
spice of the *Hysterica passio*, as seems, from his youth, he himsele
termes it the *Mooother*." RITSON.

³ *We'll set thee to school to an ant, &c.*] "Go to the ant, thou
slugard, (says Solomon,) learn her ways, and be wise; which
having no guide, over-seer, or ruler, provideth her meat in the
summer, and gathereth her food in the harvest."

By this allusion more is meant than is expressed. If, says the
Fool, you had been school'd by the ant, you would have known
that the king's train, like that sagacious animal, prefer the summer
of prosperity to the colder season of adversity, from which no
profit can be derived; and desert him, whose "mellow hangings"
have been shaken down, and who by "one winter's brush" has
been left "open and bare for every storm that blows."

MALONE.

teach thee there's no labouring in the winter. All that follow their noses are led by their eyes, but blind men; and there's not a nose among twenty, but can smell him that's stinking.⁴ Let go thy hold, when a great wheel runs down a hill, lest it break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee⁵ better counsel, give

⁴ *All that follow their noses are led by their eyes, but blind men; and there's not a nose among twenty, but can smell him that's stinking.* The word *twenty* refers to the *noses* of the *blind men*, and not to the men in general. STEEVENS.

Mr. M. Mason supposes we should read *sinking*. What the Fool, says he, wants to describe is, the sagacity of mankind, in finding out the man whose fortunes are declining. REED.

Stinking is the true reading. See a passage from *All's well that ends well* which I had quoted, before I was aware that it had likewise been selected by Mr. Malone, for the same purpose of illustration, in the following note. Mr. M. Mason's conjecture, however, may be countenanced by a passage in *Antony and Cleopatra*:

"Our fortune on the sea is out of breath,

"And *sinks* most lamentably." STEEVENS.

Mankind, says the Fool, may be divided into those who can see and those who are blind. All men, but blind men, though they follow their noses, are led by their eyes; and this class of mankind, *seeing* the king ruined, have all deserted him: with respect to the other class, the blind, who have nothing but their noses to guide them, they also fly equally from a king whose fortunes are declining; for of the noses of twenty blind men there is not one but can smell him, who "*being muddy'd in fortune's mood, smells somewhat strongly of her displeasure.*" You need not therefore be surprised at Lear's coming with so small a train.

The quartos read — among a hundred. MALONE.

⁵ — *When a wise man gives thee &c.*] One cannot too much commend the caution which our moral poet uses, on all occasions, to prevent his sentiment from being perversely taken. So here, having given an ironical precept in commendation of perfidy and base desertion of the unfortunate, for fear it should be understood seriously, though delivered by his buffoon or jester, he has the precaution to add this beautiful corrective, full of fine sense, — "I would have none but knaves follow it, since a fool gives it."

WARBURTON.

me mine again: I would have none but knaves follow it, since a fool gives it.

That, sir, which serves and seeks for gain,
And follows but for form,
Will pack, when it begins to rain,
And leave thee in the storm.
But I will tarry; the fool will stay,
And let⁶ the wise man fly:
The knave turns fool, that runs away;
The fool no knave, perdy.

KENT. Where learn'd you this, fool?

FOOL. Not i' the stocks, fool.

Re-enter LEAR, *with* GLOSTER.

LEAR. Deny to speak with me? They are sick?
they are weary?

They have travell'd hard to-night? Mere fetches;⁷
The images of revolt and flying off!
Fetch me a better answer.

GLO. My dear lord,
You know the fiery quality of the duke;

⁶ *But I will tarry; the fool will stay,*
And let &c.] I think this passage erroneous, though both the
copies concur. The sense will be mended if we read:

But I will tarry; the fool will stay,
And let the wise man fly;
The fool turns knave, that runs away;
The knave no fool, —

That I stay with the king is a proof that I am a fool; the wise
men are deserting him. There is knavery in this desertion, but
there is no folly. JOHNSON.

⁷ *Mere fetches;]* Though this line is now defective, perhaps it
originally stood thus:

Mere fetches all; —. STEEVENS.

How unremoveable and fix'd he is
In his own course.

LEAR. Vengeance! plague! death! confusion! —
Fiery? what quality? Why, Gloster, Gloster,
I'd speak with the duke of Cornwall, and his wife.

GLO. Well, my good lord,⁶ I have inform'd
them so.

LEAR. Inform'd them! Dost thou understand
me, man?

GLO. Ay, my good lord.

LEAR. The king would speak with Cornwall;
the dear father

Would with his daughter speak, commands her
service:

Are they inform'd of this?⁷ — My breath and
blood! —

Fiery? the fiery duke? — Tell the hot duke, that⁸ —

No, but not yet: — may be, he is not well:

Infirmity doth still neglect all office,

Whereto our health is bound; we are not ourselves,

When nature, being oppress'd, commands the mind

To suffer with the body: I'll forbear;

And am fallen out with my more headier will,

To take the indispos'd and sickly fit

For the sound man. — Death on my state! wherefore

[*looking on KENT.*

Should he sit here? This act persuades me,⁹

⁶ Glo. Well, &c.] This, with the following speech, is omitted
in the quartos. STEEVENS.

⁷ Are they inform'd of this?] This line is not in the quartos.

MALONE.

⁸ — Tell the hot duke, that —] The quartos read — Tell
the hot duke, that Lear — STEEVENS.

⁹ — This act persuades me,] As the measure is here defective,
perhaps our author wrote:

— This act almost persuades me, —. STEEVENS.

That th's remotion² of the duke and her
Is practice only.³ Give me my servant forth:
Go, tell the duke and his wife; I'd speak with them,
Now, presently: bid them come forth and hear me,
Or at their chamber door I'll beat the drum,
Till it cry, *Sleep to death*.⁴

GLO. I'd have all well betwixt you. [Exit.

LEAR. O me, my heart, my rising heart! — but,
down.

FOOL. Cry to it, nuncle, as the cockney⁵ did to

² — this remotion —] From their own house to that of the earl of Gloster. MALONE.

³ Is practice only,] *Practice* is in Shakspeare, and other old writers, used commonly in an ill sense for *unlawful artifice*.

JOHNSON.

⁴ Till it cry, Sleep to death.] This, as it stands, appears to be a mere nonsensical rhapsody: — Perhaps we should read — *Death to sleep* instead of *Sleep to death*. M. MASON.

⁵ — the cockney —] It is not easy to determine the exact power of this term of contempt, which, as the editor of the *Canterbury Tales* of Chaucer observes, might have been originally borrowed from the kitchen. From the ancient ballad of *The Tournament of Tottenham*, published by Dr. Percy in his second volume of *Ancient Poetry*, p. 24, it should seem to signify a *cook*:

“ At that feast were they served in rich array;

“ Every five and five had a *cokeney*.”

i. e. a *cook*, or *scullion*, to attend them.

Shakspeare, however, in *Twelfth Night*, makes his Clown say, “ I am afraid this great lubber the world, will prove a *cockney*.” In this place it seems to have a signification not unlike that which it bears at present; and, indeed, Chaucer in his *Reeve's Tale*, ver. 4205, appears to employ it with such a meaning:

“ And when this jape is tald another day,

“ I shall be halden a *dasse* or a *cockenay*.”

Meres likewise in the second part of his *Wit's Commonwealth*, 1598, observes, that “ many *cockney* and wanton women are often sick, but in faith they cannot tell where.” Decker, also, in his *Newes from Hell*, &c. 1606, has the following passage, “ 'Tis not their fault, but our mother's, our *cockering* mother's, who for their labour made us to be called *cockneys*.” See the notes on the

the eels, when she put them i' the paste⁶ alive ;
 she rapp'd 'em' o' the coxcombs with a stick, and
 cry'd, *Down, wantons, down*: 'Twas her brother,
 that in pure kindness to his horse, butter'd his hay.

Enter CORNWALL, REGAN, GLOSTER, and Servants.

LEAR. Good morrow to you both.

CORN.

Hail to your grace!

[KENT is set at liberty.]

REG. I am glad to see your highness.

LEAR. Regan, I think you are; I know what
 reason

Canterbury Tales of Chaucer, Vol. IV. p. 253, where the reader
 will meet with more information on this subject. STEEVENS.

Cockenay, as Dr. Percy imagines, cannot be a cook or scullion,
 but is some dish which I am unable to ascertain. My authority
 is the following epigram from Davies:

"He that comes every day, shall have a *cock-nay*,

"And he that comes but now and then, shall have a fat hen."

Ep. on Eng. Prov. 179.

WHALLEY.

Mr. Malone expresses his doubt whether *cockney* means a *scullion*,
 &c. in *The Turnament of Tottenham*; and to the lines already quoted
 from J. Davies's *Scourge of Folly*, adds the two next?

"But cocks that to hens come but now and then,

"Shall have a *cock-nay*, not the fat hen."

I have been lately informed by an old lady that, during her child-
 hood, she remembers having eaten a kind of sugar pellets called
 at that time *cockneys*. STEEVENS.

⁶ — the eels, when she put them i' the paste —] Hinting
 that the eel and Lear are in the same danger. JOHNSON.

This reference is not sufficiently explained. — The *paste*, or *crust*
 of a pie, in Shakspeare's time, was called a *coffin*. HENLEY.

⁷ — she rapp'd 'em —] So the quartos. The folio reads —
 she knapt 'em. MALONE.

Rapp'd must be the true reading, as the only sense of the verb —
 to *knap*, is to *snap*, or *break asunder*. STEEVENS.

I have to think so: if thou should'st not be glad,
I would divorce me from thy mother's tomb,
Sepulch'ring⁸ an adultress. — O, are you free?

[to KENT.

Some other time for that. — Beloved Regan,
Thy sister's naught: O Regan, she hath tied
Sharp-tooth'd unkindness, like a vulture, here,⁹ —
[points to his heart.

I can scarce speak to thee; thou'lt not believe,
Of how deprav'd a quality² — O Regan!

REG. I pray you, sir, take patience; I have hope,
You less know how to value her desert,
Than she to scant her duty.³

⁸ *Sepulch'ring* —] This word is accented in the same manner
by Fairfax and Milton:

“As if his work should his *sepulcher* be,” C. i. st. 25.

“And so *sepulcher'd* in such pomp dost lie.”

Milton on Shakspeare, line xv. STEEVENS.

⁹ — *she hath tied*

Sharp-tooth'd unkindness, like a vulture, here,] Alluding to the
fable of Prometheus. WARBURTON.

² Of how deprav'd a quality — Thus the quarto. The folio
reads:

With how deprav'd a quality — JOHNSON.

³ *Than she to scant her duty.*] The word *scant* is directly con-
trary to the sense intended. The quarto reads:

— *slack* her duty,

which is no better. May we not change it thus:

You less know how to value her desert,

Than she to *scan* her duty.

To *scan* may be to *measure* or *proportion*. Yet our author uses
his negatives with such licentiousness, that it is hardly safe to
make any alteration. — *Scant* may mean to *adapt*, to *fit*, to *pro-
portion*; which sense seems still to be retained in the mechanical
term *scantling*. JOHNSON.

Sir Thomas Hanmer had proposed this change of *scant* into *scan*;
but surely no alteration is necessary. The other reading — *slack*,
would answer as well. You less know how to value her desert,
than she (knows) to *scant* her duty, i. e. than she can be capable of

LEAR.

Say,⁴ how is that?

being wanting in her duty. I have at least given the *intended* meaning of the passage. STEEVENS

Shakspeare without doubt intended to make Regan say, *I have hope that the fact will rather turn out, that you know not how to appreciate her merit, than that she knows how to scant, or be deficient in, her duty.* But that he has expressed this sentiment inaccurately, will, I think, clearly appear from inverting the sentence, without changing a word. "I have hope (says Regan) that she knows *more* [or *better*] how to scant her duty, than you know how to value her desert." — i. e. I have hope, that she is *more perfect*, more an adept, (if the expression may be allowed) in the *non-performance* of her duty, that you are perfect, or accurate, in the estimation of her merit.

In *The Winter's Tale* we meet with an inaccuracy of the same kind:

" — I ne'er heard yet,
 " That any of these bolder vices *wanted*
 " *Less* impudence to gainsay what they did,
 " Than to perform it first."

where, as Dr. Johnson has justly observed, "*wanted* should be *had*, or *less* should be *more*." — Again, in *Cymbeline*: " — be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without *less* quality." Here also *less* should certainly be *more*.

Again, in *Macbeth*:

" Who *cannot want* the thought how monstrous
 " It was for Malcolm and for Donalbain
 " To kill the gracious Duncan?"

Here unquestionably for *cannot* the poet should have written *can*. See also Vol. XVIII. p. 392, n. 9.

If Lear is *less* knowing in the valuation of Goneril's desert, than she is in her scanting of her duty, then she knows *better* how to *scant* or be deficient in her duty, than he knows how to appreciate her desert. Will any one maintain, that Regan meant to express a hope that this would prove the case?

Shakspeare perplexed himself by placing the word *less* before *know*; for if he had written, "I have hope that you rather know how to make her *desert less* than it is, (to under-rate it in your estimation) than that she at all knows how to scant her duty," all would have been clear; but, by placing *less* before *know*, this meaning is destroyed.

Those who imagine that this passage is accurately expressed as it now stands, deceive themselves by this fallacy: in paraphrasing it,

REG. I cannot think, my sister in the least
Would fail her obligation: If, fir, perchance,
She have restrain'd the riots of your followers,
'Tis on such ground, and to such wholesome end,
As clears her from all blame.

LEAR. My curses on her!

REG. O, fir, you are old;
Nature in you stands on the very verge
Of her confine: you should be rul'd, and led
By some discretion, that discerns your state
Better than you yourself: Therefore, I pray you,
That to our sister you do make return;
Say, you have wrong'd her, fir.

LEAR. Ask her forgiveness?
Do you but mark how this becomes the house: ⁵

they always take the word *less* out of its place, and connect it, or some other synonymous word, with the word *desert*. MALONE.

⁴ Say, &c.] This, as well as the following speech, is omitted in the quartos. STEEVENS.

⁵ Do you but mark how this becomes the house?] The order of families, duties of relation. WARBURTON.

In *The Tempest* we have again nearly the same sentiment:

"But O how oddly will it sound that I

"Must ask my child forgiveness?" MALONE.

Dr. Warburton's explanation may be supported by the following passage in *Milton on Divorce*, B. II. ch. xii. "—— the restraint whereof, who is not too thick-sighted, may see how hurtful, how destructive, it is to *the house*, the church, and commonwealth!"

TOLLET.

The old reading may likewise receive additional support from the following passage in *The Blind Beggar of Alexandria*, 1598:

"Come up to supper; it will become *the house* wonderfull well."

Mr. Tollet has since furnished me with the following extract from Sir Thomas Smith's *Commonwealth of England*, 4to. 1601. chap. II. which has much the same expression, and explains it. "They two together [man and wife] ruleth *the house*. *The house* I call here, the man, the woman, their children, their servants, bond and free," &c. STEEVENS.

*Dear daughter, I confess that I am old;
Age is unnecessary:*⁴ *on my knees I beg,* [kneeling.
That you'll vouchsafe me raiment, bed, and food.

REG. Good sir, no more; these are unfightly tricks:

Return you to my sister.

LEAR. Never, Regan:
She hath abated me of half my train;
Look'd black upon me;⁵ struck me with her
tongue,

Most serpent-like, upon the very heart:—
All the stor'd vengeance of heaven fall
On her ingrateful top! Strike her young bones,
You taking airs, with lameness!

CORN.

Fie, fie, fie!

Again, in *Painter's Palace of Pleasure*:—"The gentleman's wife one day could not refrain (beholding a flagges head set up in the gentleman's house) from breaking into a laughter before his face, saying how that head *became the house* very well."

HENDERSON.

⁴ *Age is unnecessary*:] i. e. Old age has few wants. JOHNSON.

This usage of the word *unnecessary* is quite without example; and I believe my learned coadjutor has rather improved than explained the meaning of his author, who seems to have designed to say no more than that it seems *unnecessary* to children that the lives of their parents *should be prolonged*. *Age is unnecessary*, may mean, *old people are useless*. So, in *The Old Law*, by Massinger:

"—— your laws extend not to desert,

"But to *unnecessary* years; and, my lord,

"His are not such." STEEVENS.

Unnecessary in Lear's speech, I believe, means—in want of necessities, unable to procure them. TYRWHITT.

⁵ *Look'd black upon me*;] To look black, may easily be explain'd to look cloudy or gloomy. So, Milton:

"So frown'd the mighty combatants, that hell

"Grew darker at their frown."—— JOHNSON.

So, Holinshed, Vol. III. p. 1157: "—— The bishops thereat repined, and looked black. TOLLET.

LEAR. You nimble lightnings, dart your blind-
ing flames
Into her scornful eyes! Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride!⁶

REG. O the blest gods!
So will you wish on me, when the rash mood's on.⁷

LEAR. No, Regan, thou shalt never have my
curse;
Thy tender-hefted nature⁸ shall not give

⁶ *To fall and blast her pride!*] Thus the quarto: The folio reads not so well, *to fall and blister*. JOHNSON.

Fall is, I think, used here as an active verb, signifying to humble or pull down. *Ye fen-suck'd fogs, drawn from the earth by the powerful action of the sun, infect her beauty, so as to fall and blast, i. e. humble and destroy, her pride.* Shakspeare in other places uses *fall* in an active sense. So, in *Othello*:

"Each drop the falls will prove a crocodile."

Again, in *Troilus and Cressida*:

"—— make him fall

"His crest, that prouder than blue Iris bends."

In the old play of *King Leir* our poet found,

"I ever thought that *pride* would have a *fall*."

MALONE.

I see no occasion for supposing with Malone, that the word *fall* is to be considered in an active sense, as signifying to humble or pull down; it appears to me to be used in this passage in its common acceptation; and that the plain meaning is this, "You fen-suck'd fogs, drawn up by the sun in order to fall down again and blast her pride." M. MASON.

I once proposed the same explanation to Dr. Johnson, but he would not receive it. STEEVENS.

⁷ *—— when the rash mood's on.*] Thus the folio. The quartos read only, *——when the rash mood——* perhaps leaving the sentence purposely unfinished, as indeed I should wish it to be left, rather than countenance the admission of a line so inharmonious as that in the text. STEEVENS.

⁸ *Thy tender-hefted nature ——*] *Hested* seems to mean the same as *heaved*. *Tender-hefted*, i. e. whose bosom is agitated by tender passions. The formation of such a participle, I believe, cannot be

Thee o'er to harshness; her eyes are fierce, but
thine

Do comfort, and not burn: 'Tis not in thee
To grudge my pleasures, to cut off my train,
To bandy hasty words, to scant my sizes,^a
And, in conclusion, to oppose the bolt
Against my coming in: thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude;
The half o'the kingdom hast thou not forgot,
Wherein I thee endow'd.

REG.

Good fir, to the purpose.

[*Trumpets within.*]

grammatically accounted for. Shakspeare uses *hests* for *heavings* in *The Winter's Tale*, A& II. Both the quartos however read "tender-*hested* nature;" which may mean a nature which is governed by gentle dispositions. *Hest* is an old word signifying *command*. So, in *The Wars of Cyrus*, 1594:

"Must yield to *hest* of others that be free."

Hested is the reading of the folio. STEEVENS.

^a ——— to *scant* my sizes,] To contract my allowances or proportions settled. JOHNSON.

A *fizer* is one of the lowest rank of students at Cambridge, and lives on a stated allowance.

Sizes are certain portions of bread, beer, or other viſuals, which in publick societies are set down to the account of particular persons: a word still used in colleges. So, in *The Return from Parnassus*:

"You are one of the devil's fellow-commoners; one that *sizeth* the devil's butteries."

"Fidlers, set it on my head; I use to *size* my musick, or go on the score for it." *Return from Parnassus*.

Size sometimes means *company*. So, in *Cinthia's Revenge*, 1613:

"He now attended with a barbal *size*

"Of sober statesmen," &c.

I suppose a *barbal size* is a *bearded company*. STEEVENS.

See a *size* in Minshew's *Dictionary*. TOLLET.

LEAR. Who put my man i' the stocks?

CORN. What trumpet's that?

Enter Steward.

REG. I know't, my sister's:² this approves her letter,

That she would soon be here.—Is your lady come?

LEAR. This is a slave, whose easy-borrow'd pride Dwells in the fickle grace of her he follows:—

Out, varlet, from my sight!

CORN. What means your grace?

LEAR. Who stock'd my servant? Regan, I have good hope

Thou didst not know of't.—Who comes here? O heavens,

Enter GONERIL.

If you do love old men, if your sweet sway
Allow obedience, if yourselves are old,³

² Corn. *What trumpet's that?*

Reg. I know't, my sister's:] Thus, in *Othello*:

“The Moor,—I know his trumpet.”

It should seem from both these passages, and others that might be quoted, that the approach of great personages was announced by some distinguishing note or tune appropriately used by their own trumpeters. Cornwall knows not the present sound; but to Regan, who had often heard her sister's trumpet, the first flourish of it was as familiar as was that of the Moor to the ears of Iago.

STEVENS.

³ *If you do love old men, if your sweet sway*

Allow obedience, if yourselves are old,] Mr. Upton has proved by irresistible authority, that to *allow* signifies not only to permit, but to approve, and has deservedly replaced the old reading,

Make it your cause; send down, and take my
part!—

Art not asham'd to look upon this beard?—

[to GON.

O, Regan, wilt thou take her by the hand?

GON. Why not by the hand, sir? How have I
offended?

All's not offence, that indiscretion finds,⁴

And dotage terms so.

LEAR.

O, fides, you are too tough!

Will you yet hold?—How came my man i' the
stocks?

CORN. I set him there, sir: but his own disor-
ders

Deserv'd much less advancement.⁵

which Dr. Warburton had changed into *hallow obedience*, not recollecting the scripture expression, *The lord alloweth the righteous*, Psalm, xi. ver. 6. So, in Greene's *Never too late*, 1616: "—*she allows of thee for love, not for lust.*" Again, in his *Farewell to Follie*, 1617: "I *allow* those pleasing poems of Guazzo, which begin," &c. Again, Sir Thomas North's translation of *Plutarch*, concerning the reception with which the death of Cæsar met: "they neither greatly reproved, nor *allowed* the fact." Dr. Warburton might have found the emendation which he proposed, in Tate's alteration of *King Lear*, which was first published in 1687. STEEVENS.

⁴ ——— *That indiscretion finds,*] *Finds* is here used in the same sense as when a jury is said to *find* a bill, to which it is an allusion. Our author again uses the same word in the same sense in *Hamlet*, Act V. sc. i;

"Why, 'tis *found* so." EDWARDS.

To *find* is little more than to *think*. The French use their word *trouver* in the same sense; and we still say I *find* time tedious, or I *find* company troublesome, without thinking on a jury.

STEEVENS.

⁵ ——— *much less advancement.*] The word *advancement* is ironically used for *conspicuousness* of punishment; as we now say, *a man is advanced to the pillory*. We should read:

LEAR.

You! did you?

REG. I pray you, father, being weak, seem so.⁶
 If, till the expiration of your month,
 You will return and sojourn with my sister,
 Dismissing half your train, come then to me;
 I am now from home, and out of that provision
 Which shall be needful for your entertainment.

LEAR. Return to her, and fifty men dismiss'd?
 No, rather I abjure all roofs, and choose
 To wage against the enmity o' the air;
 To be a comrade with the wolf and owl,—
 Necessity's sharp pinch!⁷—Return with her?
 Why, the hot-blooded France, that dowerless took
 Our youngest born, I could as well be brought
 To knee his throne, and, squire-like, pension beg
 To keep base life⁸ afoot:—Return with her?

—— but his own disorders

Deserv'd much *more* advancement. JOHNSON.

By *less advancement* is meant, a still worse or more disgraceful situation: a situation not so reputable. PERCY.

Cornwall certainly means, that Kent's *disorders* had entitled him even to a post of less honour than the stocks. STEEVENS.

⁶ *I pray you, father, being weak, seem so.*] The meaning is, *since you are weak*, be content to think yourself weak. JOHNSON.

⁷ *No, rather I abjure all roofs, and choose
 To wage against the enmity o' the air;
 To be a comrade with the wolf and owl,—
 Necessity's sharp pinch!*] *To wage* is often used absolutely without the word *war* after it, and yet signifies *to make war*, as before in this play:

“ My life I never held but as a pawn

“ *To wage* against thine enemies.

The words—*necessity's sharp pinch!* appear to be the reflection of Lear on the wretched sort of existence he had described in the preceding lines. STEEVENS.

⁸ —— *base life* ——] i. e. In a *servile* state. JOHNSON.

Persuade me rather to be slave and sumpter⁹
To this detested groom. [*Looking on the Steward.*

GON. At your choice, sir.

LEAR. I pr'ythee, daughter, do not make me
mad;

I will not trouble thee, my child; farewell:
We'll no more meet, no more see one another:—
But yet thou art my flesh,² my blood, my daughter;
Or, rather, a disease that's in my flesh,
Which I must needs call mine: thou art a boil,³
A plague-fore, an embossed carbuncle,⁴
In my corrupted blood. But I'll not chide thee;
Let shame come when it will, I do not call it:
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove:

⁹ — and sumpter —] *Sumpter* is a horse that carries necessaries on a journey, though sometimes used for the case to carry them in. — See Beaumont and Fletcher's *Noble Gentleman*, Seward's edit. Vol. viii. note 35: and *Cupid's Revenge*:

“ — I'll have a horse to leap thee,

“ And thy base issue shall carry *sumpters*.”

Again, in Webster's *Dutchess of Malfy*, 1623,

“ He is indeed a guarded *sumpter-cloth*,

“ Only for the remove o' the court.”

² *But yet thou art my flesh, &c.*] So, in *King Henry VI.* P. 1:

“ God knows, thou art *a collop of my flesh*.” STEEVENS.

³ — — — *thou art a boil, &c.*] The word in the old copies is written *byle*, and all the modern editors have too strictly followed them. The mistake arose from the word *boil* being often pronounced as if written *bile*. In the folio, we find in *Coriolanus* the same false spelling as here;

“ — — *Byles* [boils] and plagues

“ Plaster you o'er!” MALONE.

⁴ — — embossed carbuncle,] *Embossed* is swelling, protuberant.

JOHNSON.

So, in *Timon of Athens*:

“ Whom once a day with his *embossed* froth

“ The turbulent surge shall cover.” STEEVENS.

Mend, when thou canst; be better, at thy leifure:
I can be patient; I can ftay with Regan,
I, and my hundred knights.

REG. Not altogether fo, fir;
I look'd not for you yet, nor am provided
For your fit welcome: Give ear, fir, to my fiftter;
For thofe that mingle reafon with your paffion,
Muft be content to think you old, and fo—
But fhe knows what fhe does.

LEAR. Is this well fpoken now?

REG. I dare avouch it, fir: What, fifty followers?
Is it not well? What fhould you need of more?
Yea, or fo many? fith that both charge and danger
Speak 'gainft fo great a number? How, in one
houfe,

Should many people, under two commands,
Hold amity? 'Tis hard; almoft impoffible.

GON. Why might not you, my lord, receive at-
tendance
From thofe that fhe calls fervants, or from mine?

REG. Why not, my lord? If then they chanc'd
to flack you,

We could control them: If you will come to me,
(For now I fpy a danger.) I entreat you
To bring but five and twenty; to no more
Will I give place, or notice.

LEAR. I gave you all—

REG. And in good time you gave it.

LEAR. Made you my guardians, my depositories;
But kept a refervation to be follow'd
With fuch a number: What, muft I come to you
With five and twenty, Regan? faid you fo?

REG. And fpeak it again, my lord; no more with
me.

LEAR. Those wicked creatures yet do look well-
favour'd,
When others are more wicked;⁵ not being the
worst,
Stands in some rank of praise:—I'll go with thee;
[To GONERIL.
Thy fifty yet doth double five and twenty,
And thou art twice her love.

GON. Hear me, my lord;
What need you five and twenty, ten, or five,
To follow in a house, where twice so many
Have a command to tend you?

REG. What need one?

LEAR. O, reason not the need: our basest beg-
gars
Are in the poorest thing superfluous:
Allow not nature more than nature needs,
Man's life is cheap as beast's: thou art a lady;
If only to go warm were gorgeous,
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm.—But for true
need,—

⁵ *Those wicked creatures yet do look well-favour'd,
When others are more wicked;]* A similar thought occurs in
Cymbeline, A & V:

“ ——— it is I
“ That all the abhorred things o' the earth amend,
“ By being worse than they.” STEEVENS.

Again, in *Cymbeline*:

“ Then thou look'dst like a villain; now, methinks,
“ Thy favour's good enough.” MALONE.

This passage, I think, should be pointed thus:

*Those wicked creatures yet do look well-favour'd,
When others are more wicked; not being the worst
Stands in some rank of praise.—*

That is, *To be not the worst* deserves some praise. TYRWHITT.

You heavens, give me that patience, patience I
need!⁶

You see me here, you gods, a poor old man,⁷
As full of grief as age; wretched in both!
If it be you that stir these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger!
O, let not women's weapons, water-drops,
Stain my man's cheeks!—No, you unnatural hags,
I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not;⁸ but they shall be
The terrors of the earth. You think, I'll weep;
No, I'll not weep:—
I have full cause of weeping; but this heart
Shall break into a hundred thousand flaws,⁹

⁶ ——— patience, patience *I need!*] I believe the word *patience* was repeated inadvertently by the compositor. MALONE.

The compositor has repeated the wrong word. Read:

You heavens, give me that patience *that* I need.

Or, still better, perhaps:

You heavens, give me patience!—that I need. RITSON.

⁷ ——— *poor old man,*] The quarto has, *poor old fellow.*

JOHNSON.

⁸ ——— *I will do such things,—*

What they are, yet I know not;]

———— magnum est quodcunque paravi,

Quid sit, adhuc dubito. *Ovid. Met. Lib. vi.*

———— haud quid sit scio,

Sed grande quiddam est. *Seneca Thyestes.*

Let such as are unwilling to allow that copiers of nature must occasionally use the same thoughts and expressions, remember, that of both these authors there were early translations. STEEVENS.

Evidently from Golding's translation, 1567:

“The thing that I do purpose on is great, whateer it is

“*I know not what it may be yet.*” RITSON.

⁹ ——— *into a hundred thousand flaws,*] A *flaw* signifying a crack or other similar imperfection, our author, with his accustomed

Or ere I'll weep:—O, fool, I shall go mad!

[*Exeunt* LEAR, GLOSTER, KENT, and Fool.

CORN. Let us withdraw, 'twill be a storm.

[*Storm heard at a distance.*

REG. This house
Is little; the old man and his people cannot
Be well bestow'd.

GON. 'Tis his own blame; he hath put
Himself from rest,² and must needs taste his folly.

REG. For his particular, I'll receive him gladly,
But not one follower.

GON. So am I purpos'd.
Where is my lord of Gloster?

Re-enter GLOSTER.

CORN. Follow'd the old man forth:—he is re-
turn'd.

GLO. The king is in high rage.

CORN. Whither is he going?³

GLO. He calls to horse;³ but will I know not
whither.

CORN. 'Tis best to give him way; he leads him
self.

license, uses the word here for a *small broken particle*. So again
in the fifth act:

“ ——— But his *flaw'd* heart

“ Burst smilingly.” MALONE.

• ——— he *hath* put

Himself from rest;] The personal pronoun was supplied by Sir
Thomas Hanmer. *He hath* was formerly contracted thus; *H'ath*;
and hence perhaps the mistake. The same error has, I think, hap-
pened in *Measure for Measure*. See Vol. VI. p. 40, n. 3.

MALONE.

² Corn. *Whither is he going?*

Glo. *He calls to horse;*] Omitted in the quartos. STEEVENS.

GON. My lord, entreat him by no means to stay.

GLO. Alack, the night comes on, and the bleak winds

Do sorely ruffle;⁴ for many miles about
There's scarce a bush.

REG. O, fir, to wilful men,
The injuries, that they themselves procure,
Must be their schoolmasters: Shut up your doors;
He is attended with a desperate train;
And what they may incense him to,⁵ being apt
To have his ear abus'd, wisdom bids fear.

CORN. Shut up your doors, my lord; 'tis a wild
night?

My Regan counfels well: come out o' the storm.

[*Exeunt.*]

⁴ *Do sorely ruffle;*] Thus the folio. The quartos read—*Do sorely ruffel*, i. e. *ruffle*. STEEVENS.

Ruffle is certainly the true reading. A *ruffler*, in our author's time, was a noisy, boisterous, swaggerer. MALONE.

⁵ ——— *incense him to,*] To *incense* is here, as in other places, to instigate. MALONE.

A C T III. S C E N E I.

A Heath.

A storm is heard, with thunder and lightning. Enter KENT, and a Gentleman, meeting.

KENT. Who's here, beside foul weather?

GENT. One minded like the weather, most un-quietly.

KENT. I know you; Where's the king?

GENT. Contending with the fretful element:⁶
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,⁷
That things might change, or cease: tears his
white hair;⁸

⁶ ——— *the fretful element:*] i. e. the air. Thus the quartos; for which the editor of the folio substituted *elements*. MALONE.

⁷ *Or swell the curled waters 'bove the main,*] The main seems to signify here the main land, the continent. So, in Bacon's *War with Spain*: "In 1589, we turned challengers, and invaded the main of Spain."

This interpretation sets the two objects of Lear's desire in proper opposition to each other. He wishes for the destruction of the world, either by the winds blowing the land into the waters, or raising the waters so as to overwhelm the land. STEEVENS.

So, in *Troilus and Cressida*:

" ——— The bounded waters

" Should lift their bosoms higher than the shores,

" And make a top of all this solid globe."

The main is again used for the land, in *Hamlet*:

" Goes it against the main of Poland, fir?" MALONE.

⁸ ——— *tears his white hair;*] The six following verses were

Which the impetuous blasts, with eyeless rage,
 Catch in their fury, and make nothing of:
 Strives in his little world of man to out-scorn
 The to-and-fro-conflicting wind and rain.⁹
 This night, wherein the cub-drawn bear would
 couch,^a

omitted in all the late editions: I have replaced them from the first, for they are certainly Shakspeare's. POPE.

The first folio ends the speech at *change or cease*, and begins again at Kent's question, *But who is with him?* The whole speech is forcible, but too long for the occasion, and properly retrenched. JOHNSON.

⁹ *Strives in his little world of man to out-scorn
 The to-and-fro conflicting wind and rain.*] Thus the old copies. But I suspect we should read—*out-storm*: i. e. as Nestor expresses it in *Troilus and Cressida*:

“ ——— with an accent tun'd in self-same key,

“ *Returns to chiding fortune:*”

i. e. makes a return to it, gives it as good as it brings, *confronts it with self-comparisons.*

Again, in *King Lear*, A & V:

“ Myself could else *out-frown* false fortune's frown.”

Again, in *King John*:

“ Threaten the threatner, and *out-face* the brow

“ Of bragging horror.”

Again, (and more decisively) in *The Lover's Complaint*, attributed to our author:

“ *Storming* her world with sorrow's wind and rain.”

STEEVENS.

^a *This night, wherein the cub-drawn bear would couch,*] *Cub-drawn* has been explained to signify *drawn by nature to its young*; whereas it means, *whose dugs are drawn dry by its young*. For no animals leave their dens by night but for prey. So that the meaning is, “ that even hunger, and the support of its young, would not force the bear to leave his den in such a night.”

WARBURTON.

Shakspeare has the same image in *As you like it*:

“ A lioness, with *udders* all drawn dry,

“ Lay couching ———.”

Again, *ibidem*:

“ Food to the *suck'd* and hungry lioness.” STEEVENS.

The lion and the belly-pinched wolf
Keep their fur dry, unbonneted he runs,
And bids what will take all.³

KEN. But who is with him?

GENT. None but the fool; who labours to out-
jest

His heart-struck injuries.

KENT. Sir, I do know you;

And dare, upon the warrant of my art,⁴
Commend a dear thing to you. Tere is division,
Although as yet the face of it be cover'd
With mutual cunning, 'twixt Albany and Corn-
wall;

Who have (as who have not,⁵ that their great stars
Thron'd and set high?) servants, who seem no less;
Which are to France the spies and speculations
Intelligent of our state; what hath been seen,⁶

³ *And bids what will take all,*] So, in *Antony and Cleopatra*, Enobarbus says

"I'll strike, and cry, *Take all.*" STEEVENS.

⁴ — upon the warrant of my art,] Thus the quartos. The folio—"my note."—"The warrant of my art" seems to mean—on the strength of my *skill* in physiognomy. STEEVENS.

— upon the warrant of my art,] On the strength of that art or skill, which teaches us "to find the mind's construction in the face." The passage in *Macbeth* from which I have drawn this paraphrase, in which the word *art* is again employed in the same sense, confirms the reading of the quartos. The folio reads—upon the warrant of my *note*: i. e. says Dr. Johnson, "my observation of your character." MALONE.

⁵ *Who have (as who have not,*] The eight subsequent verses were degraded by Mr. Pope, as unintelligible, and to no purpose. For my part, I see nothing in them but what is very easy to be understood; and the lines seem absolutely necessary to clear up the motives upon which France prepared his invasion: nor without them is the sense of the context complete. THEOBALD.

The quartos omit these lines. STEEVENS.

⁶ — what hath been seen,] What follows, are the circum-

Either in snuffs and packings⁷ of the dukes;
 Or the hard rein which both of them have borne
 Against the old kind king; or something deeper,
 Whereof, perchance, these are but furnishings;⁸ —
 [But, true it is,⁹ from France there comes a power
 Into this scatter'd kingdom; who already,
 Wise in our negligence, have secret feet
 In some of our best ports,² and are at point

stances in the state of the kingdom, of which he supposes the spies gave France the intelligence. STEEVENS.

⁷ *Either in snuffs and packings* —] *Snuffs* are dislikes, and *packings* underhand contrivances.

So, in *Henry IV. P. I*: "Took it in *snuff*;" and in *King Edward III. 1599*:

"This *packing* evil, we both shall tremble for it."

Again, in Stanyhurst's *Virgil*, 1582:

"With two gods *packing* one woman filly to cozen."

We still talk of *packing* juries, and Antony says of Cleopatra, that she has "*pack'd* cards with Cæsar." STEEVENS.

⁸ — *are but furnishings*;] *Furnishings* are what we now call colours, external pretences. JOHNSON.

A *furnish* anciently signified a *sample*. So, in the Preface to Greene's *Groatsworth of Wit*, 1621: "To lend the world a *furnish* of wit, she lays her own to pawn." STEEVENS.

⁹ *But true it is, &c.*] In the old editions are the five following lines which I have inserted in the text, which seem necessary to the plot, as a preparatory to the arrival of the French army with Cordelia in Act IV. How both these, and a whole scene between Kent and this gentleman in the fourth act, came to be left out in all the later editions, I cannot tell; they depend upon each other, and very much contribute to clear that incident. POPE.

² — *from France there comes a power
 Into this scatter'd kingdom; who already,
 Wise in our negligence, have secret feet*

In some of our best ports,] This speech as it now stands is collected from two editions: the eight lines, degraded by Mr. Pope, are found in the folio, not in the quarto; the following lines inclosed in crotchets are in the quarto, not in the folio. So that if the speech be read with omission of the former, it will stand according to the first edition; and if the former are read, and the lines that follow them omitted, it will then stand according to the

To show their open banner.—Now to you:
 If on my credit you dare build so far
 To make your speed to Dover, you shall find
 Some that will thank you, making just report
 Of how unnatural and bemadding sorrow
 The king hath cause to plain.
 I am a gentleman of blood and breeding;
 And, from some knowledge and assurance, offer
 This office to you.]

GENT. I will talk further with you.

KENT.

No, do not.

For confirmation that I am much more
 Than my out wall, open this purse, and take
 What it contains: If you shall see Cordelia,

second. The speech is now tedious, because it is formed by a coalition of both. The second edition is generally best, and was probably nearest to Shakspeare's last copy, but in this passage the first is preferable; for in the folio, the messenger is sent, he knows not why, he knows not whither. I suppose Shakspeare thought his plot opened rather too early, and made the alteration to veil the event from the audience; but trusting too much to himself, and full of a single purpose, he did not accommodate his new lines to the rest of the scene. *Scattered* means *divided, unsettled, disunited*.

JOHNSON.

—— have secret feet

In some of our best ports,] One of the quartos (for there are two that differ from each other, though printed in the same year, and for the same printer) reads *secret feet*. Perhaps the author wrote *secret foot*, i. e. footing. So, in a following scene:

—— what confederacy have you with the traitors

Late *footed* in the kingdom? STEEVENS.

These lines, as has been observed, are not in the folio. Quarto A reads — *secret fee*; quarto B — *secret feet*. I have adopted the latter reading, which I suppose was used in the sense of *secret footing*, and is strongly confirmed by a passage in this act: "These injuries the king now bears, will be revenged home; there is part of a power already *footed*: we must incline to the king." Again, in *Coriolanus*:

"—— Why, thou Mars, I'll tell thee,

"We have a power on *foot*." MALONE.

(As fear not but you shall,³) show her this ring;
 And she will tell you who your fellow is
 That yet you do not know. Fie on this storm!
 I will go seek the king.

GENT. Give me your hand: Have you no more
 to say?

KENT. Few words, but, to effect, more than all
 yet;

That, when we have found the king, (in which
 your pain

That way; I'll this;) he that first⁴ lights on him,
 Holla the other. [*Exeunt severally.*

³ (*As fear not but you shall,*)] Thus quarto B and the folio.
 Quarto A—*As doubt not but you shall.* MALONE.

⁴ — the king, (*in which your pain,*
That way; I'll this;) he that first &c.] Thus the folio. The
 late reading:

— for which you take

That way, I this, —

was not genuine. The quartos read:

That when we have found the king,

He this way, you that, he that first lights

On him, hollow the other. STEEVENS.

SCENE II.

Another part of the heath. Storm continues.

Enter LEAR and Fool.

LEAR. Blow, wind, and crack your cheeks!⁵
rage! blow!

You cataracts, and hurricanoes, spout
Till you have drench'd our steeples, 'drown'd the
cocks!

You sulphurous and thought-executing⁶ fires,
Vaunt couriers⁷ to oak-cleaving thunder-bolts,

⁵ *Blow, wind, and crack your cheeks!*] Thus the quartos. The folio has—*winds*. The poet, as Mr. M. Mason has observed in a note on *The Tempest*, was here thinking of the common representation of the winds, which he might have found in many books of his own time. So again, as the same gentleman has observed, in *Troilus and Cressida*:

“Blow, villain, till thy sphered bias cheek

“Outswell the cholick of puff'd Aquilon.”

We find the same allusion in Kempe's *Nine daies wonder*, &c. quarto, 1600: “—he swells presently, like one of the four winds.” MALONE.

⁶ ——— *thought-executing* ———] Doing execution with rapidity equal to thought. JOHNSON.

⁷ *Vaunt couriers* —] *Avant couriers*, Fr. This phrase is not unfamiliar to other writers of Shakspeare's time. It originally meant the foremost scouts of an army. So, in Jarvis Markham's *English Arcadia*, 1607:

— “as soon as the first *vancurrer* encountered him face to face.”

Again, in *The Tragedy of Mariam*, 1613:

“Might to my death, but the *vaunt-currier* prove.”

Again, in *Darius*, 1603:

“Th' *avant-courours*, that came for to examine.”

STEEVENS.

Singe my white head ! And thou, all-shaking thunder,

Strike flat⁸ the thick rotundity o' the world !

Crack nature's moulds, all germens spill at once,⁹
That make ingrateful man !

FOOL. O nuncle, court holy-water² in a dry house
is better than this rain-water out o' door. Good
nuncle, in, and ask thy daughters bleffing; here's
a night pities neither wise men nor fools.

LEAR. Rumble thy bellyfull ! Spit, fire ! spout,
rain !

In *The Tempest* "Jove's lightnings" are termed more familiarly,

" ——— the precursors

" O' the dreadful thunder-claps—." MALONE.

⁸ Strike flat &c.] The quarto reads,—Smite flat. STEEVENS.

⁹ Crack nature's moulds, all germens spill at once,] Crack nature's mould, and spill all the seeds of matter, that are hoarded within it. Our author not only uses the same thought again, but the word that ascertains my explication, in *The Winter's Tale*:

" Let nature crush the sides o' the earth together,

" And mar the seeds within." THEOBALD.

So, again in *Macbeth*:

" ——— and the sum

" Of nature's germens tumble altogether." STEEVENS.

—— spill at once,] To spill is to destroy. So, in Gower *De Confessione Amantis*, lib. iv. fol. 67:

" So as I shall myself spill." STEEVENS.

² ——— court holy-water —] Ray, among his proverbial phrases, p. 184, mentions court holy-water to mean fair words. The French have the same phrase. *Eau bénite de cour*; fair empty words.—*Chambaud's Dictionary*.

The same phrase also occurs in Churchyard's *Charitie*, 1595:

" The great good turnes in court that thousands felt,

" Is turn'd to cleer faire holie water there" &c.

STEEVENS.

Cotgrave in his *Di&*. 1611, defines *Eau bénite de cour*, "court holie water; compliments, faire words, flattering speeches," &c. see also Florio's *Italian Di&*. 1598: "*Mantellizare*, To flatter, • claw,—to give one court holie-water." MALONE.

Nor rain, wind, thunder, fire, are my daughters:
 I tax not you, you elements, with unkindness,
 I never gave you kingdom, call'd you children,
 You owe me no subscription;⁴ why then let fall
 Your horrible pleasure; here I stand, your slave,
 A poor, infirm, weak, and despis'd old man:—
 But yet I call you fervile ministers,
 That have with two pernicious daughters join'd
 Your high-engender'd battles, 'gainst a head
 So old and white as this. O! O! 'tis foul!⁵

FOOL. He that has a house to put his head in,
 has a good head-piece.

*The cod-piece that will house,
 Before the head has any,
 The head and he shall louse;—
 So beggars marry many.⁶
 The man that makes his toe
 What he his heart should make,
 Shall of a corn cry woe,⁷
 And turn his sleep to wake.*

⁴ You owe me no subscription;] Subscription for obedience.

WARBURTON.

See p. 295, n. 3. MALONE.

So, in Rowley's *Search for Money*, 1609, p. 17: "I tell yee besides this he is an obstinat wilfull fellow, for since this idolatrous adoration given to him here by men, he has kept the scepter in his owne hand and commands every man: which rebellious man now seeing (or rather indeed too obedient to him) inclines to all his hefts, yields no subscription, nor will he be commanded by any other power," &c. — REED.

⁵ — — 'tis foul!] Shameful; dishonourable. JOHNSON.

⁶ So beggars marry many.] i. e. A beggar marries a wife and lice. JOHNSON

Rather, "So many beggars marry;" meaning, that they marry in the manner he has described, before they have houses to put their heads in. M. MASON.

—for there was never yet fair woman, but she made mouths in a glass.

Enter KENT.

LEAR. No, I will be the pattern of all patience,
I will say nothing.⁸

KENT. Who's there?

FOOL. Marry, here's grace, and a cod-piece;
that's a wise man, and a fool.⁹

KENT. Alas, sir, are you here?² things that love
night,
Love not such nights as these; the wrathful skies
Gallow the very wanderers of the dark,³

⁷ ——— cry woe,] i. e. be grieved, or pained. So, in *King Richard III*:

“You live, that shall cry woe for this hereafter.”

MALONE.

⁸ No, I will be the pattern of all patience,
I will say nothing.] So Perillus, in the old anonymous play,
speaking of *Leir*:

“But he, the myrrour of mild patience,

“Puts up all wrongs, and never gives reply.” STEEVENS.

⁹ ——— grace, and a cod-piece; that's a wise man, and a fool.] In Shakspeare's time “the king's grace” was the usual expression. In the latter phrase, the speaker perhaps alludes to an old notion concerning fools. See Vol. XVI. p. 191, n. 4. MALONE.

Alluding perhaps to the saying of a contemporary wit; that there is no discretion below the girdle. STEEVENS.

² ——— are you here?] The quartos read—*fit* you here?

STEEVENS.

³ Gallow the very wanderers of the dark,] So, in *Venus and Adonis*:

“—flonish'd as night-wanderers are.” MALONE.

Gallow, a west-country word, signifies to scare or frighten.

WARBURTON.

So, the Somersetshire proverb: “The dunder do gally the beans.” Beans are vulgarly supposed to shoot up faster after thunder-storms. STEEVENS.

And make them keep their caves: Since I was
man,

Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard: man's nature cannot
carry

The affliction, nor the fear.⁴

LEAR.

Let the great gods,
That keep this dreadful pother⁵ o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes,
Unwhipp'd of justice: Hide thee, thou bloody
hand;

Thou perjur'd, and thou simular man of virtue
That art incestuous: Caitiff, to pieces shake,
That under covert and convenient seeming⁶
Hast practis'd on man's life! — Close pent-up
guilts,

Rive your concealing continents,⁷ and cry

⁴ — *fear.*] So the folio: the later editions read, with the quarto, *force* for *fear*, less elegantly. JOHNSON.

⁵ — *this dreadful pother* —] Thus one of the quartos and the folio. The other quarto reads *thund'ring*.

The reading of the text, however, is an expression common to others. So, in *The Scornful Lady*, of Beaumont and Fletcher:

“ — — slain out with their meat, and kept a pudder.

STEEVENS.

⁶ *That under covert and convenient seeming* —] *Convenient* needs not be understood in any other than its usual and proper sense; *accommodate* to the present purpose; *suitable* to a design. *Convenient seeming* is *appearance* such as may promote his purpose to destroy.

JOHNSON.

⁷ — *concealing continents,*] *Continent* stands for that which contains or incloses. JOHNSON.

Thus in *Antony and Cleopatra*:

“ Heart, once be stronger than thy continent!”

Again, in Chapman's translation of the XIIth Book of Homer's *Odyssey*:

These dreadful summoners grace.⁸ — I am a man,⁹
More sinn'd against, than sinning.

KENT.

Alack, bare-headed!

Gracious my lord, hard by here is a hovel;
Some friendship will it lend you 'gainst the tem-
pest;

Repose you there: while I to this hard house,
(More hard than is the stone whereof 'tis rais'd;
Which even but now, demanding after you,
Deny'd me to come in,) return, and force
Their scanty courtesy.

"I told our pilot that past other men

"He must must bear firm spirits, since he sway'd

"The continent that all our spirits convey'd," &c.

The quartos read, *concealed centers*. STEEVENS.

"—— and cry

These dreadful summoners grace.] Summoners are here officers
that summon offenders before a proper tribunal. See Chaucer's
Sompnour's Tale, v. 625—670. Mr. Tyrwhitt's edit. Vol. I.

STEEVENS.

I find the same expression in a treatise published long before this
play was written: "—thy seem to brag most of the strange events
which follow for the most part after blazing starres, as if they
were the summoners of God to call princes to the seat of judgment."

Defensative against the poison of supposed prophecies, 1581. MALONE.

⁹ *I am a man,*] Oedipus, in Sophocles, represents himself in
the same light. Oedip. Colon. v. 258.

—— ταγ' ἔργα μὲν

Πεπονθότες ἐστὶ μαλλον ἢ δεδρακότες. TYRWHITT.

⁸ *Alack, bare-headed!*] Kent's faithful attendance on the old
king, as well as that of Perillus, in the old play which preceded
Shakspeare's, is founded on an historical fact. Lear, says Geoffrey
of Monmouth, "when he betook himself to his youngest daughter
in Gaul, waited before the city where she resided, while he sent a
messenger to inform her of the misery he was fallen into, and to
desire her relief to a father that suffered both hunger and nakedness.
Cordeilla was startled at the news, and wept bitterly, and with
tears asked him, how many men her father had with him. The
messenger answered he had none but *one man*, who had been his
armour-bearer, and was staying with him without the town."

MALONE.

LEAR. My wits begin to turn. —
 Come on, my boy: How dost, my boy? Art cold?
 I am cold myself. — Where is this straw, my fellow?
 The art of our necessities is strange,
 That can make vile things precious. Come your
 hovel,
 Poor fool and knave, I have one part in my heart⁹
 That's sorry yet for thee.²

Fool. *He that has a little tiny wit, —
 With heigh, ho, the wind and the rain,³ —
 Must make content with his fortunes fit;
 For the rain it raineth every day.*

LEAR. True, my good boy. — Come, bring us to
 this hovel. [Exeunt LEAR and KENT.

FOOL. This is a brave night to cool a courtezán.⁴
 — I'll speak a prophecy ere I go:

When priests are more in word than matter;
 When brewers mar their malt with water;
 When nobles are their tailors' tutors;⁵
 No hereticks burn'd, but wenches' suitors:⁶

⁹ — *one part in my heart* —] Some editions read:

— *thing in my heart*;

from which Hamner, and Dr. Warburton after him, have made
string; very unnecessarily; but the copies have *part*. JOHNSON.

² *That's sorry yet &c.*] The old quartos read:

That sorrows yet for thee. STEEVENS.

³ — *a little tiny wit, —*

With heigh, ho, &c.] See song in Vol. V. p. 387. STEEVENS.

⁴ *This is a brave night &c.*] This speech is not in the quartos.
 STEEVENS.

⁵ *When nobles are their tailor's tutors;*] i. e. invent fashions for
 them. WARBURTON.

⁶ *No hereticks burn'd, but wenches' suitors:*] The disease to which

When every case in law is right;
 No squire in debt, nor no poor knight;
 When flanders do not live in tongues;
 Nor cutpurves come not to throngs;
 When usurers tell their gold i' the field;
 And bawds and whores do churches build; —
 Then shall the realm of Albion
 Come to great confusion.⁷

Then comes the time,⁸ who lives to see't,
 That going shall be us'd with feet.

This prophecy Merlin shall make; for I live before
 his time. [Exit.]

wenches' suitors are particularly exposed, was called in Shakspeare's time the *brenning* or *burning*. JOHNSON.

So, in *Isaiah*, iii. 24: "— and burning instead of beauty." STEEVENS.

⁷ *Then shall the realm of Albion*

Come to great confusion.] These lines are taken from Chaucer. Puttenham, in his *Art of Poetry*, 1589, quotes them as follows:

"When faith fails in priestes laws,

"And lords hefts are holden for laws,

"And robbery is tane for purchase,

"And letchery for solace,

"Then shall the realm of Albion

"Be brought to great confusion." STEEVENS.

⁸ *Then comes the time, &c.*] This couplet Dr. Warburton transposed, and placed after the fourth line of this prophecy. The four lines, "*When priests,*" &c. according to his notion, are "a satirical description of the *present* manners, as *future*;" and the six lines from "*When every case — to churches build,*" "a satirical description of future manners, which the corruption of the present would prevent from ever happening." His conception of the first four lines is, I think, just: but instead of his far-fetched conceit relative to the other six lines, I should rather call them an *ironical*, as the preceding are a satirical, description of the time in which our poet lived. The transposition recommended by this critick and adopted in the late editions, is in my opinion as unnecessary, as it is unwarrantable. MALONE.

S C E N E III.

A Room in Gloster's Castle.

Enter GLOSTER and EDMUND.

GLO. Alack, alack, Edmund, I like not this unnatural dealing: When I desired their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of their perpetual displeasure, neither to speak of him, entreat for him, nor any way sustain him.

EDM. Most savage, and unnatural!

GLO. Go to; say you nothing: There is division between the dukes; and a worse matter than that: I have received a letter this night; — 'tis dangerous to be spoken; — I have lock'd the letter in my closet: these injuries the king now bears will be revenged home; there is part of a power already footed: we must incline to the king. I will seek him, and privily relieve him: go you, and maintain talk with the duke, that my charity be not of him perceived: If he ask for me, I am ill, and gone to bed. If I die for it, as no less is threaten'd me, the king my old master must be relieved. There is some strange thing toward, Edmund; pray you, be careful. [Exit.

EDM. This courtesy, forbid thee, shall the duke instantly know; and of that letter too: —

This seems a fair deserving, and must draw me
That which my father loses; no less than all:
The younger rises, when the old doth fall.



B. West Del. inv.

A. Spence, Sculp.

SHAKSPEARE.

King Lear

ACT. III. SCENE IV.

—Off, off, you lendings:

—Come; unbatten here!—

[Tearing off his clothes.]

SCENE IV.

A part of the heath, with a hovel.

Enter LEAR, KENT, and Fool.

KENT. Here is the place, my lord; good my lord,
enter:

The tyranny of the open night's too rough
For nature to endure. *[Storm still.*

LEAR. Let me alone.

KENT. Good my lord, enter here.

LEAR. Wilt break my heart?⁹

KENT. I'd rather break mine own: Good my
lord, enter.

LEAR. Thou think'st 'tis much, that this con-
tentious storm

Invades us to the skin: so 'tis to thee;
But where the greater malady is fix'd,
The lesser is scarce felt.² Thou'dst shun a bear:

⁹ *Wilt break my heart?*] I believe that Lear does not address this question to Kent, but to his own bosom. Perhaps therefore we should point the passage thus:

Wilt break, my heart?

The tenderness of Kent indeed induces him to reply, as to an interrogation that seemed to reflect on his own humanity.

STEEVENS.

² *But where the greater malady is fix'd,*

The lesser is scarce felt.] So, in Spenser's *Faery Queen*, B. I. c. vi:

"He lesser pangs can bear who hath endur'd the chief."

STEEVENS.

But if thy flight lay toward the raging sea,²
Thou'dst meet the bear i' the mouth. When the
mind's free,

The body's delicate: the tempest in my mind
Doth from my senses take all feeling else;
Save what beats there. — Filial ingratitude!
Is it not as this mouth should tear this hand,
For lifting food to't? — But I will punish home: —
No, I will weep no more. — In such a night
To shut me out! — Pour on; I will endure:³ —
In such a night as this! O Regan, Goneril! —
Your old kind father, whose frank heart gave all,⁴ —
O, that way madness lies; let me shun that;
No more of that, —

KENT. Good my lord, enter here.

LEAR. Pr'ythee, go in thyself; seek thine own
ease;

This tempest will not give me leave to ponder
On things would hurt me more. — But I'll go in:

² ——— raging sea,] Such is the reading of that which appears to be the elder of the two quartos. The other, with the folio, reads, — *roaring sea*. STEEVENS.

³ ——— In such a night
To shut me out! — Pour on; I will endure:] Omitted in the quartos. STEEVENS.

⁴ Your old kind father, whose frank heart gave all,] Old copies:
Your old kind father, whose frank heart gave you all, —.

STEEVENS.

I have already observed that the words, *father*, *brother*, *rather*, and many of a similar sound, were sometimes used by Shakspeare as monosyllables. The editor of the folio, supposing the metre to be defective, omitted the word *you*, which is found in the quartos.

MALONE.

That our author's versification, to modern ears, (I mean to such as have been tuned by the melody of an exact writer like Mr. Pope) may occasionally appear overloaded with syllables, I cannot deny; but when I am told that he used the words — *father*, *brother*, and *rather*, as monosyllables, I must withhold my assent in the most decided manner. STEEVENS.

In, boy; go first.⁵ — [*to the Fool.*] You houseless
poverty, —

Nay, get thee in. I'll pray, and then I'll sleep. —
[*Fool goes in.*]

Poor naked wretches, wherefoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads, and unfed sides,
Your loop'd and window'd raggedness,⁶ defend you

⁵ *In, boy; go first. &c.*] These two lines were added in the author's revision, and are only in the folio. They are very judiciously intended to represent that humility, or tenderness, or neglect of forms, which affliction forces on the mind. JOHNSON.

⁶ — — *loop'd and window'd raggedness,*] So in *The Amorous War*, 1648:

“ — — spare me a doublet which

“ Hath linings in't, and no glass windows.”

This allusion is as old as the time of *Plautus*, in one of whose plays it is found.

Again, in the comedy already quoted:

“ — — this jerkin

“ Is wholly made of doors.” STEEVENS.

Loop'd is full of small apertures, such as were made in ancient castles, for firing ordnance, or spying the enemy. These were wider without than within, and were called *loops* or *loop-holes*: which Coles in his Latin Dictionary, 1679, renders by the word *fenestella*.
MALONE.

Loops, as Mr. Henley observes, particularly in castles and towers, were often designed “for the admission of light, where windows would have been incommodious.” Shakspeare, he adds, “in *Othello*, and other places, has alluded to them.”

To discharge ordnance, however, from *loopholes*, according to Mr. Malone's supposition, was, I believe, never attempted, because almost impossible; although such outlets were sufficiently adapted to the use of arrows. Many also of these *loops*, still existing, were contrived before fire arms had been introduced. STEEVENS.

Mr. Warton, in his excellent edition of Milton's *Juvenile Poems*, (p. 511) quotes the foregoing line as explanatory of a passage in that poet's verses in *Quintum Novembris*:

“ *Tarda fenestratis figens vestigia calceis.*

“ *Talis, uti fama est, vasta Franciscus eremo*

“ *Tetra vagabatur solus per lustra serarum,*” —

But from the succeeding in *Buchanan's Franciscanus & Fratres*,

From seasons such as these? O, I have ta'en
Too little care of this! Take physick, pomp;
Expose thyself to feel what wretches feel;
That thou may'st shake the superflux to them,
And show the heavens more just.⁷

EDG. [*within.*] Fathom⁸ and half, fathom and
half! Poor Tom!

[*The Fool runs out from the hovel.*]

FOOL. Come not in here, nuncle, here's a spirit,
Help me, help me!

KENT. Give me thy hand. — Who's there?

FOOL. A spirit, a spirit; he says his name's poor
Tom.

KENT. What art thou that dost grumble there
i' the straw?

Come forth.

Enter EDGAR, disguised as a Madman.

EDG. Away! the foul fiend follows me! —
Through the sharp hawthorn blows the cold wind. —

these shoes or buskins with *windows* on them appear to have composed a part of the habit of the Franciscan order:

“*Atque fenestratum soleas captare cothurnum.*”

The Parish Clerk in *Chaucer*, (*Cant. Tales*, v. 3318, edit. 1775.) has “*Poulis windows corven on his shoos.*” HOLT WHITE.

⁷ — Take physick, pomp;

Expose thyself to feel what wretches feel;

That thou may'st shake the superflux to them,

And show the heavens more just.] A kindred thought occurs in *Pericles, Prince of Tyre*:

“O let those cities that of plenty's cup

And her prosperities so largely taste,

With their superfluous riots, — bear these tears;

“The misery of Tharsus may be theirs.” MALONE.

⁸ *Fathom &c.*] This speech of Edgar is omitted in the quartos. He gives the sign used by those who are sounding the depth at sea. STEEVENS.

Humph! go to thy cold bed,⁹ and warm thee.

LEAR. Hast thou given all to thy two daughters?²
And art thou come to this?

EDG. Who gives any thing to poor Tom? whom the foul fiend hath led through fire and through flame,³ through ford and whirlpool, over bog and quagmire; that hath laid knives under his pillow,⁴

⁹ *Humph! go to thy cold bed, &c.*] So, in the introduction to *The Taming of the Shrew*, Sly says, "go to thy cold bed and warm thee." A ridicule, I suppose, on some passage in a play as absurd as *The Spanish Tragedy*. STEEVENS.

This line is a sneer on the following one spoken by Hieronimo in *The Spanish Tragedy*, A& II:

"What outcries pluck me from my naked bed."

WHALLEY.

Humph! go to thy cold bed, and warm thee.] Thus the quartos. The editor of the folio 1623, I suppose, thinking the passage nonsense, omitted the word *cold*. This is not the only instance of unwarrantable alterations made even in that valuable copy. That the quartos are right, appears from the Induction to *The Taming of the Shrew*, where the same words occur. See Vol. IX. p. 208, n. 7. MALONE.

² *Hast thou given all to thy two daughters?*] Thus the quartos. The folio reads, *Didst thou give all to thy daughters?* STEEVENS.

³ — *led through fire and through flame,*] Alluding to the *ignis fatuus*, supposed to be lights kindled by mischievous beings to lead travellers into destruction. JOHNSON.

⁴ — *laid knives under his pillow,*] He recounts the temptations by which he was prompted to suicide; the opportunities of destroying himself, which often occurred to him in his melancholy moods. JOHNSON.

Shakspeare found this charge against the fiend, with many others of the same nature, in Harsenet's *Declaration*, and has used the very words of it. The book was printed in 1603. See Dr. Warburton's note, A& IV. sc. i.

Infernal spirits are always represented as urging the wretched to self-destruction. So, in *Dr. Faustus*, 1604:

"Swords, poisons, halters, and envenom'd steel,

"Are laid before me to dispatch myself." STEEVENS.

The passage in Harsenet's book which Shakspeare had in view, is this:

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E e

and halters in his pew; set ratsbane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inch'd bridges, to course his own shadow for a traitor: — Bless thy five wits!

"This Examt. further sayth, that one Alexander, an apothecarie, having brought with him from London to Denham on a time a new halter, and two blades of knives, did leave the same upon the gallerie floore, in her maisters house. — A great search was made in the house to know how the said halter and knife-blades came thither, — till Ma. Mainy in his next fit said, it was reported that the devil layd them in the gallerie, that some of those that were possessed, might either hang themselves with the halter, or kill themselves with the blades."

The kind of temptation which the fiend is described as holding out to the unfortunate, might also have been suggested by the story of Cordila, in *The Mirrour for Magistrates*, 1575, where DESPAIRE visits her in prison, and shows her various instruments by which she may rid herself of life:

"And there withall she spred her garments lap affyde,
 "Under the which a thousand things I sawe with eyes;
 "Both knives, sharpe swords, poynadoes all bedyde
 "With bloud, and poysons prest, which she could well
 devise." MALONE.

⁵ — Bless thy five wits!] So the five senses were called by our old writers. Thus in the very ancient interlude of *The Five Elements*, one of the characters is *Sensual Appetite*, who with great simplicity thus introduces himself to the audience:

"I am callyd sensual apetyte,
 "All creatures in me delyte,
 "I comforte the wyttys five;
 "The tastyng smelling and berynge
 "I refreshe the syghte and felynge
 "To all creatures alyve."

Sig. B. iij. PERCY.

So again, in *Every Man*, a Morality:

"Every man, thou art made, thou hast thy wyttes five."

Again, in *Hycke Scorne*:

"I have spent amys my v wittes."

Again, in *The Interlude of the Four Elements*, by John Rastell, 1519:

"Brute bestis have memory and their wyttes five."

Again, in the first book of Gower *De Confessione Amantis*:

"As touchende of my wittes five." STEEVENS.

Tom's a-cold. — O, do de, do de, do de. — Bless thee from whirlwinds, star-blasting, and taking!⁶ Do poor Tom some charity; whom the foul fiend vexes: There could I have him now, — and there, — and there, — and there again, and there.

[*Storm continues.*]

LEAR. What, have his daughters brought him to this pass? —

Could'st thou save nothing? Did'st thou give them all?

FOOL. Nay, he reserved a blanket, else we had been all shamed.

LEAR. Now, all the plagues that in the pendulous air

Hang fated o'er men's faults, light on thy daughters!

KENT. He had no daughters, sir.

LEAR. Death, traitor! nothing could have subdued nature

To such a lowliness, but his unkind daughters. — Is it the fashion, that discarded fathers Should have thus little mercy on their flesh? Judicious punishment! 'twas this flesh begot Those pelican daughters.⁷

Shakspeare, however, in this 141st Sonnet seems to have considered the *five wits*, as distinct from the *senses*:

“ But my *five wits*, nor my *five senses* can
“ Dissuade one foolish heart from serving thee.”

MALONE.

⁶ — *taking!*] To *take* is to blast, or strike with malignant influence:

“ — strike her young bones,

“ Ye *taking* airs, with lameness!” JOHNSON.

⁷ — *pelican daughters.*] The young pelican is fabled to suck the mother's blood. JOHNSON.

So, in Decker's *Honest Whore*, 1630, second part:

E c 2

EDG. Pillicock fat⁸ on pillicock's-hill; —
Halloo, halloo, loo, loo!

FOOL. This cold night will turn us all to fools
and madmen.

EDG. Take heed o' the foul fiend: Obey thy
parents; keep thy word justly;⁹ swear not; com-
mit not² with man's sworn spouse; set not thy
sweet heart on proud array: Tom's a-cold.

LEAR. What hast thou been?

EDG. A serving-man, proud in heart and mind;
that curl'd my hair;³ wore gloves in my cap,⁴

“ Shall a silly bird pick her own breast to nourish her young
ones? the *pelican* does it, and shall not I? ”

Again, in *Love in a Maze*, 1632 :

“ The *pelican* loves not her young so well

“ That digs upon her breast a hundred springs. ”

STEEVENS.

⁸ Pillicock *fat* &c.] I once thought this a word of Shakspeare's
formation; but the reader may find it explained in Minshew's Dict.
p. 365, Article, 3299-2. — *Killico* is one of the devils mentioned
in Harfenet's *Declaration*. The folio reads — Pillicock-hill. I
have followed the quartos. MALONE.

The inquisitive reader may also find an explanation of this word
in a note annexed to Sir Thomas Urquart's translation of Rabelais,
Vol. I. B. I. ch. ii. p. 184, edit. 1750. STEEVENS.

⁹ — keep thy word justly;] Both the quartos, and the folio,
have *words*. The correction was made in the second folio.

MALONE.

² — commit not &c.] The word *commit* is used in this sense
by Middleton, in *Women beware Women*:

“ His weight is deadly who *commits* with strumpets. ”

STEEVENS.

³ — proud in heart and mind; that curl'd my hair; &c.]

“ Then Ma. Mainy, by the instigation of the first of the seven
[spirits], began to set his hands unto his side, curled his hair, and
used such gestures, as Ma. Edmunds [the exorcist] presently affirm-
ed that that spirit was *Pride*. Herewith he began to curse and
banne, saying, What a poxe do I here? I will stay no longer amongst
a company of rascal priests, but goe to the court, and brave it

served the lust of my mistress's heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face of heaven: one, that slept in the contriving of lust, and waked to do it: Wine loved I deeply; dice dearly; and in woman, out-paramour'd the Turk: False of heart, light of ear,⁵ bloody of

amongst my fellows, the noblemen there assembled." Harfnet's *Declaration*, &c. 1603.

" — shortly after they [the seven spirits] were all cast forth, and in such manner as Ma. Edmunds directed them, which was, that every devil should depart in some certaine forme representing either a beast or some other creature, that had the resemblance of that sinne whereof he was the chief author: whereupon the spirit of pride departed in the forme of a peacock; the spirit of *sloth* in the likeness of an asse; the spirit of envie in the similitude of a dog; the spirit of *gluttony* in the forme of a wolfe, and the other devils had also in their departure their particular likenesses agreeable to their natures." MALONE.

⁴ — wore gloves in my cap,] i. e. His mistress's favours: which was the fashion of that time. So, in the play called *Campaspe*: "Thy men turned to women, thy soldiers to lovers, gloves worn in velvet caps, instead of plumes in graven helmets."

WARBURTON.

It was anciently the custom to wear gloves in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy. Prince Henry boasts that he will pluck a glove from the commonest creature, and fix it in his helmet; and Tucca says to Sir Quintilian, in *Decker's Satiromastix*:

" — Thou shalt wear her glove in thy worshipful hat, like to a leather brooch:" and Pandora in Lyly's *Woman in the Moon*, 1597:

" — he that first presents me with his head,

" Shall wear my glove in favour of the deed."

Portia, in her assumed character, asks Bassanio for his gloves, which she says she will wear for his sake: and King Henry V. gives the pretended glove of Alençon to Fluellen, which afterwards occasions his quarrel with the English soldier. STEEVENS.

⁵ — light of ear,] *Credulous of evil*, ready to receive malicious reports. JOHNSON.

E c 3

hand; Hog in sloth, fox in stealth, wolf in greediness,⁶ dog in madness, lion in prey. Let not the creaking of shoes, nor the rustling of silks, betray thy poor heart to women: Keep thy foot out of brothels, thy hand out of plackets,⁷ thy pen from lenders' books,⁸ and defy the foul fiend.—

⁶ — *Hog in sloth, fox in stealth, wolf in greediness, &c.*] The Jesuits pretended to cast the seven deadly sins out of Mainz in the shape of those animals that represented them; and before each was cast out, Mainz by gestures aded that particular sin; curling his hair to show *pride*, vomiting for *gluttony*, gaping and snoring for *sloth*, &c.—Harsnet's book, pp. 279, 280, &c. To this probably our author alludes. STEEVENS.

⁷ — *thy hand out of plackets,*] It appeareth from the following passage in *Any Thing for a quiet Life*, a silly comedy, that *placket* doth not signify the petticoat in general, but only the aperture therein: “— between which is discovered the *open part* which is now called the *placket*.” Bayly in his *Dictionary*, giveth the same account of the word.

Yet peradventure, our poet hath some deeper meaning in *The Winter's Tale*, where Autolycus saith — “You might have pinch'd a *placket*, it was senseless:”—and, now I bethink me, sir Thomas Urquart, knight, in his translation of that wicked varlet Rabelais, styeth the instrument wherewith Gargantua played at carnal tennis, his “*placket-racket*.” See that work, Vol. I. p. 184, edit. 1750.

Impartiality nevertheless compelleth me to observe, that Master Coles in his *Dictionary* hath rendered *placket* by *sinus muliebris*: and a pleasant commentator who signeth himself T. C. hath also produced instances in favour of that signification; for, saith he,— but hear we his own words:

“Peradventure a *placket* signified neither a petticoat nor any part of one; but a *stomacher*.” See the word *Torace* in Florio's Italian Dict. 1598. “The brest or bulke of a man.—Also a *placket* or *stomacher*.”—The word seems to be used in the same sense in *The Wandering Whores*, &c. a comedy, 1663: “If I meet a cull in Morefields, I can give him leave to dive in my *placket*.”

So that, after all, this matter is enwrapped in much and painful uncertainty. AMNER.

⁸ — *thy pen from lenders' books,*] So, in *All Fools*, a comedy by Chapman, 1605:

Still through the hawthorn blows the cold wind:
Says suum, mun, ha no nonny, dolphin my boy,
my boy, seffa; let him trot by.⁹ [*Storm continues.*]

“ If I but write my name in mercers’ books,
“ I am as sure to have at six months end
“ A rascal at my elbow with his mace,” &c. STEEVENS.

⁹ Says suum, mun, ha no nonny, dolphin my boy, my boy, seffa; let him trot by.] The quartos read—the cold wind; hay, no on ny, Dolphin my boy, my boy, cease, let him trot by. The folio:—the cold wind: faves suum, mun, nonny, Dolphin my boy, boy Seffey, let him trot by. The text is formed from the two copies. I have printed *Seffa*, instead of *Seffey*, because the same cant word occurs in the Induction to *The Taming of the Shrew*: “ Therefore, *paucas pallabris*; let the world slide: *Seffa*.” MALONE.

Hey no nonny is the burthen of a ballad in *The Two Noble Kinsmen* (said to be written by Shakspeare in conjunction with Fletcher) and was probably common to many others, The folio introduces it into one of *Ophelia’s* songs.—

Dolphin, my boy, my boy,
Cease, let him trot by;
It seemeth not that such a foe
From me or you would fly.

This is a stanza from a very old ballad written on some battle fought in France, during which the king, unwilling to put the suspected valour of his son the *Dauphin*, i. e. *Dolphin* (so called and spelt at those times) to the trial, is represented as desirous to restrain him from any attempt to establish an opinion of his courage on an adversary who wears the least appearance of strength; and at last assists in propping up a dead body against a tree for him to try his manhood upon. Therefore as different champions are supposed to cross the field, the king always discovers some objection to his attacking each of them, and repeats these two lines as every fresh personage is introduced.

Dolphin, my boy, my boy, &c.

The song I have never seen, but had this account from an old gentleman, who was only able to repeat part of it, and died before I could have supposed the discovery would have been of the least importance to me. — As for the words, *says suum, mun*, they are only to be found in the first folio, and were probably added by the players, who, together with the compositors, were likely enough to corrupt what they did not understand, or to add more

LEAR. Why, thou were better in thy grave, than to answer with thy uncover'd body this extremity of the skies.—Is man no more than this? Consider him well: Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume:—Ha! here's three of us are sophisticated!—Thou art the thing itself: unaccommodated man is no more but such a poor, bare, forked animal as thou art.—Off, off, you lendings:—Come; unbutton here.⁹— [tearing off his clothes.]

FOOL. Pr'ythee, nuncle, be contented; this is a naughty night to swim in.²—Now a little fire in a

of their own to what they already concluded to be nonsense.

STEEVENS.

Cokes cries out in *Bartholemew Fair*:

“God's my life!—He shall be *Dauphin* my boy!”

FARMER.

It is observable that the two songs to which Mr. Steevens refers for the burden of *Hey no nonny*, are both sung by girls distracted from disappointed love. The meaning of the burden may be inferred from what follows: Drayton's *Shepherd's Garland*, 1593, 4to:

“Who ever heard thy pipe and pleasing vaine,
“And doth but heare this scurrill minstrelcy,
“These *noninos* of filthie ribauldry,
“That doth not muse”

Again, in White's *Wit of a Woman*:

“—these dauncers sometimes do teach them trickes above trenchmore, yea and sometimes such lavoltas, that they mount so high, that you may see their *hey nony, nony, nony, no*.” HENLEY.

⁹ *Come; unbutton here.*] Thus the folio. One of the quartos reads: *Come on, be true.* STEEVENS.

² — *a naughty night to swim in.*] So Tuffer, chap. 42, fol. 93.

“Ground grauellie, sandie, and mixed with claie,
“Is *naughtie* for hops anie manner of waie.”

Naughty signifies *bad, unfit, improper*. This epithet which, as it stands here, excites a smile, in the age of Shakspeare was employed on serious occasions. The merriment of the fool therefore depended on his general image, and not on the quaintness of its auxiliary. STEEVENS.

wild field were like an old lecher's heart;³ a small spark, all the rest of his body cold.—Look, here comes a walking fire.

EDG. This is the foul fiend Flibbertigibbet:⁴ he begins at curfew, and walks till the first cock;⁵

³ ——— *an old lecher's heart*;] This image appears to have been imitated by Beaumont and Fletcher in *The Humorous Lieutenant*:

“ ——— an old man's loose desire

“ Is like the glow-worm's light the apes so wonder'd at;

“ Which when they gather'd sticks, and laid upon't,

“ And blew and blew, turn'd tail, and went out presently.”

STEEVENS.

⁴ ——— *Flibbertigibbet*;] We are not much acquainted with this fiend. Latimer in his sermons mentions him; and Heywood, among his sixte hundred of *Epigrams*, edit. 1576, has the following, *Of calling one Flebergibet*:

“ Thou *Flebergibet*, *Flebergibet*, thou wretch!

“ Wottest thou whereto last part of that word doth stretch?

“ Leave that word, or I'll baste thee with a libet;

“ Of all woords I hate woords that end with gibet.”

STEEVENS.

“ *Frateretto*, *Fliberdigibet*, *Hoberdidance*, *Tocobatto*, were four devils of the round or morrice These four had forty assistants under them, as themselves doe confesse.” *Harsnet*, p. 49. PERCY.

⁵ ——— *he begins at curfew, and walks till the first cock*;] It is an old tradition that spirits were relieved from the confinement in which they were held during the day, at the time of curfew, that is, at the close of day, and were permitted to wander at large till the first cock-crowing. Hence in *The Tempest* they are said to “rejoice to hear the solemn curfew.” See *Hamlet*, A&I. sc. i:

“ ——— and at his [the cock's] warning,

“ Whether in sea or fire, in earth or air,

“ The extravagant and erring spirit hies

“ To his confine.”

Again, sc. v:

“ I am thy father's spirit,

“ Doom'd for a certain time to walk the night,

“ And for the day confin'd to fast in fires,—.” MALONE:

See Vol. IV. p. 36, n. 4. STEEVENS.

he gives the web and the pin,⁶ squints the eye, and makes the hare-lip; mildews the white wheat, and hurts the poor creature of earth.

*Saint Withold footed thrice the wold;
He met the night-mare, and her nine-fold;
Bid her alight,
And her troth plight,
And, aroint thee, witch, aroint thee!*⁷

⁶ — web and the pin,] Diseases of the eye. JOHNSON.

So, in *Every Woman in her Humour*, 1609. One of the characters is giving a ludicrous description of a lady's face, and when he comes to her eyes he says, "a pin and web argent, in hair de roy." STEEVENS.

⁷ *Saint Withold footed thrice the wold;
He met the night-mare, and her nine-fold;
Bid her alight,
And her troth plight,*

And aroint thee, witch, aroint thee!] We should read it thus:

*Saint Withold footed thrice the wold,
He met the night-mare, and her name told,
Bid her alight, and her troth plight,
And aroynt thee, witch, aroynt thee right.*

i. e. Saint Withold traversing the *wold* or *downs*, met the night-mare; who having told her name, he obliged her to *alight* from those persons whom she rides, and *plight her troth* to do no more mischief. This is taken from a story of him in his legend. Hence he was invoked as the patron saint against that distemper. And these verses were no other than a popular charm, or *night-spell* against the Epialtes. The last line is the formal execration or apostrophe of the speaker of the charm to the witch, *aroynt thee right*, i. e. depart forthwith. *Bedlams*, gipsies, and such like vagabonds, used to sell these kinds of spells or charms to the people. They were of various kinds for various disorders, and addressed to various saints. We have another of them in the *Monfieur Thomas* of Fletcher, which he expressly calls a *night-spell*, and is in these words:

"Saint George, Saint George, our lady's knight,
"He walks by day, so he does by night;
"And when he had her found,
"He her beat and her bound;
"Until to him her troth she plight,
"She would not stir from him that night." WARBURTON.

KENT. How fares your grace?

This is likewise one of the "magical cures" for the *incubus*, quoted, with little variation, by Reginald Scott in his *Discovery of Witchcraft*, 1584. STEEVENS.

In the old quarto the corruption is such as may deserve to be noted. "Swithalde footed thrice the olde anelthu night moore and her nine folde bid her, O light and her troth plight and arint thee, with arint thee." JOHNSON.

Her *nine fold* seems to be put (for the sake of the rhyme) instead of her *nine foals*. I cannot find this adventure in the common legend of St. Vitalis, who, I suppose, is here called St. Withold. TYRWHITT.

Shakspeare might have met with St. Withold in the old spurious play of *King John*, where this saint is invoked by a Franciscan friar. The *wold* I suppose to be the true reading. So, in *The Coventry Collection of Mysteries*, Mus. Brit. Vesp. D. viii. p. 23, Herod says to one of his officers:

"Seyward bolde, walke thou on wolde,

"And wyfely behold all abowte," &c.

Dr. Hill's reading, the *cold*, (mentioned in the next note,) is the reading of Mr. Tate in his alteration of this play in 1681.

Left the reader should suppose the compound—*night-mare*, has any reference to *horse-flesh*, it may be observed that *mara*, Saxon, signifies an *incubus*. STEEVENS.

It is pleasant to see the various readings of this passage. In a book called the *Aldor*, which has been ascribed to Dr. Hill, it is quoted "Swithin footed thrice the *cold*." Mr. Colman has it in his alteration of *Lear*,

"Swithin footed thrice the *world*."

The ancient reading is *the olds*: which is pompously corrected by Mr. Theobald, with the help of his friend Mr. Bishop, to the *wolds*: in fact it is the same word. Spelman writes, *Burton upon olds*; the provincial pronunciation is still the *oles*: and that probably was the vulgar orthography. Let us read then,

St. Withold footed thrice the *oles*,

He met the night-mare, and her nine *foles*, &c.

FARMER.

I was surprised to see in the *Appendix* to the last edition of Shakspeare, [i. e.] that of 1773} that my reading of this passage was "Swithin footed thrice the *world*." I have ever been averse to capricious variations of the old text; and, in the present instance,

Enter GLOSTER, with a torch.

LEAR. What's he?

KENT. Who's there? What is't you seek?

GLO. What are you there? Your names?

EDG. Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt, and the water;⁸ that in the fury of his heart, when the foul fiend rages, eats cow-dung for fallets; swallows the old rat, and the ditch-dog; drinks the green mantle of the standing pool; who is whipp'd from

the rhyme, as well as the sense, would have induced me to abide by it. *World* was merely an error of the press. *Wold* is a word still in use in the North of England; signifying a kind of down near the sea. A large tract of country in the East-Riding of Yorkshire is called the *Woulds*. COLMAN.

Both the quartos and the folio have *old*, not *olds*. *Old* was merely the word *wold* misspelled, from following the sound. There are a hundred instances of the same kind in the old copies of these plays.

For what purpose the Incubus is enjoined to *plight her troth*, will appear from a passage in Scot's *Discovery of Witchcraft*, 1584; which Shakspeare appears to have had in view: "—howbeit, there are magical cures for it, [the *night-mare* or *incubus*,] as for example:

" S. George, S. George, our ladies knight,
 " He walk'd by daie, so did he by night,
 " Until such time as he hir found:
 " He hir beat and he hir bound,
 " Until hir troth she to him plight
 " She would not come to hir [r. *him*] that night."

Her *nine fold* are her *nine familiars*. *Avoine thee!* [*Dii te aver-*
tuncent!] has been already explained in Vol. X. p. 342, n. 4.

MALONE.

⁹ — — *the wall-newt, and the water;*] i. e. the *water-newt*. This was the phraseology of Shakspeare's time. "He was a wise man and a merry," was the common language. So Falstaff says to Shallow, "he is your serving-man, and your husband," i. e. husband-man. MALONE.

tything to tything,⁹ and stock'd, punish'd, and imprison'd;² who hath had three suits to his back, six shirts to his body, horse to ride, and weapon to wear,—

*But mice, and rats, and such small deer,
Have been Tom's food for seven long year.*³

Beware my follower:—Peace, Smolkin; peace,⁴
thou fiend!

GLO. What, hath your grace no better company?

EDG. The prince of darkness is a gentleman;⁵
Modo he's call'd, and Mahu.⁶

⁹ ——— *whipp'd from tything to tything.*] A *tything* is a division of a place, a district; the same in the country, as a ward in the city. In the Saxon times every hundred was divided into *tythings*. Edgar alludes to the acts of *Queen Elizabeth* and *James I.* against rogues, vagabonds, &c. In the Stat. 39 Eliz. ch. 4. it is enacted, that every vagabond, &c. shall be publicly whipped and sent from parish to parish. STEEVENS.

² — — *and stock'd, punish'd, and imprison'd;*] So the folio, The quartos read perhaps rightly: — *and stock punish'd, and imprison'd.* MALONE.

³ *But mice, and rats, and such small deer,
Have been Tom's food for seven long year.*] This distich is part of a description given in the old metrical romance of *Sir Bevis*, of the hardships suffered by *Bevis* when confined for seven years in a dungeon:

“ Rattes and myce and such smal dere

“ Was his meate that seven yere.” Sig. F. iij. PERCY.

⁴ ——— *Peace, Smolkin; peace,*] “ The names of other punie spirits cast out of Trayford were these: Hilco, Smolkin, Hillio,” &c. Harfnet, p. 49. PERCY.

⁵ *The prince of darkness is a gentleman;*] This is spoken in resentment of what Gloucester had just said — “ Has your grace no better company ?” STEEVENS.

⁶ *The prince of darkness is a gentleman;
Modo he's call'd, and Mahu.*] So, in Harfnet's *Declaration*, *Maho* was the chief devil that had possession of Sarah Williams; but another of the possessed, named Richard Mainy, was molested

GLO. Our flesh and blood, my lord, is grown so vile,
That it doth hate what gets it.

EDG. Poor Tom's a-cold.

GLO. Go in with me; my duty cannot suffer⁷
To obey in all your daughters' hard commands:
Though their injunction be to bar my doors,
And let this tyrannous night take hold upon you;
Yet have I ventur'd to come seek you out,
And bring you where both fire and food is ready.

LEAR. First let me talk with this philosopher:—
What is the cause of thunder?

KENT. Good my lord, take his offer;
Go into the house.

LEAR. I'll talk a word with this same learned
Theban:⁸—
What is your study?

by a still more considerable fiend called *Modu*. See the book already mentioned, p. 268, where the said Richard Mainy deposes: "Furthermore it is pretended, . . . that there remaineth still in mee the prince of all other devils, whose name should be *Modu*;" he is elsewhere called, "the prince *Modu*:" so, p. 269, "When the said priests had dispatched their business at Hackney (where they had been exorcising Sarah Williams) they then returned towards mee, upon pretence to cast the great prince *Modu* . . . out mee." STEEVENS.

In *The Goblins*, by Sir John Suckling, a catch is introduced which concludes with these two lines:

"The prince of darkness is a gentleman:

"Mahu, Mahu is his name."

In am inclined to think this catch not to be the production of Suckling, but the original referred to by Edgar's speech. REED.

⁷ ——— cannot suffer —] i. e. my duty will not suffer me &c.
M. MASON.

⁸ ——— learned Theban:] Ben Jonson in his *Masque of Pan's Anniversary*, has introduced a *Tinker* whom he calls a *learned Theban*, perhaps in ridicule of this passage. STEEVENS.

EDG. How to prevent the fiend, and to kill vermin.

LEAR. Let me ask you one word in private.

KENT. Impórtune him once more to go, my lord,

His wits begin to unsettle.*

GLO. Can'st thou blame him?

His daughters seek his death:—Ah, that good Kent!—

He said it would be thus:—Poor banish'd man!—

Thou say'st, the king grows mad; I'll tell thee, friend,

I am almost mad myself: I had a son,

Now outlaw'd from my blood; he fought my life,

But lately, very late; I lov'd him, friend,—

No father his son dearer: true to tell thee,

[*Storm continues.*]

The grief hath craz'd my wits. What a night's this!

I do beseech your grace,—

LEAR.

O, cry you mercy,

* *His wits begin to unsettle.*] On this occasion, I cannot prevail on myself to omit the following excellent remark of Mr. Horace Walpole, [now Lord Orford] inserted in the postscript to his *Mysterious Mother*. He observes, that when “*Belvidera* talks of

Lutes, laurels, seas of milk, and ships of amber,—

she is not mad, but light-headed. When madness has taken possession of a person, such character ceases to be fit for the stage, or at least should appear there but for a short time; it being the business of the theatre to exhibit passions, not distempers. The finest picture ever drawn, of a head discomposed by misfortune, is that of *King Lear*. His thoughts dwell on the ingratitude of his daughters, and every sentence that falls from his wildness excites reflection and pity. Had frenzy entirely seized him, our compassion would abate: we should conclude that he no longer felt unhappiness. Shakspeare wrote as a philosopher, Otway as a poet.”

STEEVENS.

Noble philosopher, your company.

EDG. Tom's a-cold.

GLO. In, fellow, there, to the hovel: keep thee warm.

LEAR. Come, let's in all.

KENT. This way, my lord.

LEAR. With him;

I will keep still with my philosopher.

KENT. Good my lord, sooth him; let him take the fellow.

GLO. Take him you on.

KENT. Sirrah, come on; go along with us.

LEAR. Come, good Athenian.

GLO. No words, no words:
Hush.

EDG. *Child Rowland to the dark tower came.*^a

His word was still,—Fie, foh, and fum,

I smell the blood of a British man. [Exeunt.]

^a *Child Rowland to the dark tower came,*] The word *child* (however it came to have this sense) is often applied to *Knights*, &c. in old historical songs and romances; of this, innumerable instances occur in *The Reliques of ancient English Poetry*. See particularly in Vol. I. f. iv. v. 97, where in a description of a battle between two knights, we find these lines:

“ The Eldridge knight, he prick'd his steed;

“ Syr Cawline bold abode:

“ Then either shook his trusty spear,

“ And the timber these two *children* bare

“ So soon in sunder flode.”

See in the same volumes the ballads concerning the *child of Elle*, *child waters*, *child Maurice*, (Vol. III. f. xx.) &c. The same idiom occurs in *Spenser's Faery Queen*, where the famous knight sir Tristram is frequently called *Child Tristram*. See B. V. c. ii. ft. 8. 13. B. VI. c. ii. ft. 36. *ibid.* c. viii. ft. 15. PERCY.

S C E N E V.

A Room in Gloster's Castle.

Enter CORNWALL and EDMUND.

CORN. I will have my revenge, ere I depart his house.

Beaumont and Fletcher, in *The Woman's prize* refer also to this:

" — a mere hobby-horse

" Sue made the *Child Rowland*,"

In *Have with you to Saffron Walden, or Gabriel Harvey's Hunt* is up, 1598, part of these lines repeated by Edgar is quoted:

" — a pedant, who will find matter enough to dilate a whole daye of the first invention of

" Fy, fa, fum,

" I smell the blood of an Englishman."

Both the quartos read:

— to the dark town come. STEEVENS.

Child is a common term in our old metrical romances and ballads; and is generally, if not always, applied to the hero or principal personage, who is sometimes a *knight*, and sometimes a *thief*. *Syr Tryamour* is repeatedly so called both before and after his knight-hood. I think, however, that this line is part of a translation of some Spanish, or perhaps, French, ballad. But the two following lines evidently belong to a different subject: I find them in the Second part of *Jack and the Giants*, which, if not as old as Shakespeare's time, may have been compiled from something that was so: They are uttered by a giant:

" Fee, faw, fum,

" I smell the blood of an Englishman;

" Be he alive, or be he dead,

" I'll grind his bones to make me bread."

English is here judiciously changed to *British*, because the characters are *Britons*, and the scene is laid long before the English had any thing to do with this country. Our author is not so attentive to propriety on every occasion.

EDM. How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.

CORN. I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a provoking merit,³ set a-work by a reproveable badness in himself.

EDM. How malicious is my fortune, that I must repent to be just! This is the letter he spoke of, which approves him an intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector!

CORN. Go with me to the duchess.

EDM. If the matter of this paper be certain, you have mighty business in hand.

CORN. True, or false, it hath made thee earl of Gloster. Seek out where thy father is, that he may be ready for our apprehension.

EDM. [*Aside.*] If I find him comforting⁴ the king, it will stuff his suspicion more fully.—I will

³ ——— [*but a provoking merit.*] *Provoking*, here means *stimulating*; a merit he felt in himself, which irritated him against a father that had none. M. MASON.

Cornwall, I suppose, means the merit of Edmund, which, being noticed by Gloster, provoked or instigated Edgar to seek his father's death. Dr. Warburton conceived that the merit spoken of was that of Edgar. But how is this consistent with the rest of the sentence? MALONE.

⁴ ——— [*comforting* ———] He uses the word in the juridical sense for *supporting*, *helping*, according to its derivation; *salvia confortat nervos.*—*Schol. Sal.* JOHNSON.

Johnson refines too much on this passage; *comforting* means merely giving *comfort* or *assistance*. So Gloster says in the beginning of the next scene:

“—— I will piece out the *comfort* with what addition I can.”

M. MASON.

persevere in my course of loyalty, though the conflict be sore between that and my blood.

CORN. I will lay trust upon thee; and thou shalt find a dearer father in my love. [Exeunt.

S C E N E VI.

A Chamber in a Farm-house, adjoining the Castle.

Enter GLOSTER, LEAR, KENT, FOOL, and EDGAR.

GLO. Here is better than the open air; take it thankfully: I will piece out the comfort with what addition I can: I will not be long from you.

KENT. All the power of his wits has given way to his impatience:—The gods reward your kindness! [Exit GLOSTER.

EDG. Frateretto calls me; and tells me; Nero is an angler⁵ in the lake of darkness. Pray, innocent,⁶ and beware the foul fiend:

⁵ Frateretto calls me; and tells me, Nero is an angler &c.] See p. 425, n. 4.

Mr. Upton observes that Rabelais, B. II. c. xxx. says that Nero was a fiddler in hell, and Trajan an angler.

Nero is introduced in the present play above 800 years before he was born. MALONE.

The *History of Gargantua* had appeared in English before 1575, being mentioned in Langham's *Letter*, printed in that year.

RITSON.

⁶ — Pray, innocent,] Perhaps he is here addressing the Fool. Fools were anciently called *Innocents*. So, in *All's well that ends well*: " — the Sheriff's Fool—a dumb innocent, that could not say him nay." See Vol. IX. p. 147, n. 8.

FOOL. Pr'ythee, nuncle, tell me,⁷ whether a madman be a gentleman, or a yeoman?

LEAR. A king, a king!

FOOL.⁸ No; he's a yeoman, that has a gentleman to his son: for he's a mad yeoman, that fees his son a gentleman before him.

LEAR. To have a thousand with red burning spits

Come hissing in upon them:—

EDG.⁹ The foul fiend bites my back.

FOOL. He's mad, that trusts in the tameneness of a wolf, a horse's health,² a boy's love, or a whore's oath.

Again, in "The Whipper of the Satyre his pennance in a white Sheete," &c. 1601:

"A gentleman that had a wayward foole,
"To passe the time, would needes at push-pin play:
"And playing false, doth stirre the wav'ring stoole:
"The innocent had spi'd him, and cri'd stay," &c.

STEEVENS.

⁷ Fool. Pr'ythee, nuncle, tell me,] And before in the same A&, sc. iii:—"Cry to it, nuncle." Why does the Fool call the old king, nuncle? But we have the same appellation in *The Pilgrim*, by Fletcher:

"Farewell, nuncle,—" A& IV. sc. i.

And in the next scene, alluding to Shakspeare:

"What mops and mowes it makes." WHALLEY.

See Mr. Vaillant's very decisive remark on this appellation, p. 316, n. 6. STEEVENS.

⁸ Fool.] This speech is omitted in the quartos. STEEVENS.

⁹ Edg.] This and the next thirteen speeches (which Dr. Johnson had enclosed in crotchets) are only in the quartos. STEEVENS.

² — a horse's health,] Without doubt we should read—*heels*, i. e. to stand behind him. WARBURTON.

Shakspeare is here speaking not of things maliciously treacherous, but of things uncertain and not durable. A horse is above all other animals subject to diseases. JOHNSON.

Heels is certainly right. "Trust not a horse's heel, nor a dog's

LEAR. It shall be done, I will arraign them
straight:—

Come, sit thou here, most learned justicer;³ ———

[To EDGAR.

Thou, sapient sir, sit here. [To the Fool.]— Now,
you she foxes!—

EDG. Look, where he stands and glares!—Wantest thou eyes⁴ at trial, madam?⁵

tooth," is a proverb in Ray's collection; as ancient at least as the time of our Edward II:

Et ideo Babio in comædiis insinuat; dicens;

In fide, dente, pede, mulieris, equi, canis, est fraus.

Hoc sic vulgariter est dici:

"Till horsis fore thou never traist,

"Till hondis toth, no womans faith."

Forduni Scoticon, L. XIV. c. xxxii.

That in the text is probably from the *Italian*. RITSON.

³ ——— most learned justicer;—] The old copies read—*justice*. The correction was made by Mr. Theobald. MALONE.

⁴ *Wantest &c.*] I am not confident that I understand the meaning of this desultory speech. When Edgar says, *Look where he stands and glares!* he seems to be speaking in the character of a mad man, who thinks he sees the fiend. *Wantest thou eyes at trial, madam?* is a question which appears to be addressed to the visionary Goneril, or some other abandon'd female, and may signify, *Do you want to attract admiration, even while you stand at the bar of justice?* Mr. Seward proposes to read, *wanten'st* instead of *wantest*.

STEEVENS.

⁵ — *at trial, madam?*] It may be observed that Edgar, being supposed to be found by chance, and therefore to have no knowledge of the rest, connects not his ideas with those of Lear, but pursues his own train of delirious or fantastick thought. To these words *At trial, madam?* I think therefore that the name of Lear should be put. The process of the dialogue will support this conjecture.

JOHNSON.

*Come o'er the bourn, Bessy, to me:*⁵—

FOOL. *Her boat hath a leak,
And she must not speak
Why she dares not come over to thee.*

⁶ *Come o'er the bourn, Bessy to me:*] Both the quartos and the folio have—*o'er the broome*. The correction was made by Mr. Steevens. MALONE.

As there is no relation between *broom* and a *boat*, we may better read:

Come o'er the brook, Bessy, to me. JOHNSON.

At the beginning of *A very mery and pythie commedie, called, The longer thou livest, the more Foole thou art, &c.* Imprinted at London by William How, &c. black letter, no date, "Entreth Moros, counterfaiting a vaine gesture and foolish countenance, synging the foote of many songs, as fooles were wont;" and among them is this passage, which Dr. Johnson has very justly suspected of corruption:

"Com over the boorne Bessé,
"My little pretie Bessé,
"Com over the boorne, Bessé, to me."

This song was entered on the books of the Stationer's Company in the year 1564.

A *boorn* in the north signifies a *rivulet* or *brook*. Hence the names of many of our villages terminate in *burn*, as *Milburn*, *Sherburn*, &c. The former quotation, together with the following instances, at once confirm the justness of Dr. Johnson's remark, and support the reading.

So, in Drayton's *Polyolbion*, Song 1:

"The bourns, the brooks, the becks, the rills, the rivulets."

Again, in Spenser's *Faery Queen*, B. II. c. vi:

"My little boat can safely passe this perilous boorne."

Shakspeare himself, in *The Tempest*, appears to have discriminated *boorn* from *bound of land* in general:

"Boorn, bound of land, tilth, vineyard, none."

Again, in *The Vision of Pierce Plowman*, line 8:

"Under a brode banke by bourne syde."

To this I may add, that *boorn*, a boundary, is from the French *borne*. *Bourne*, or (as it ought to be spelt) *burn*, a rivulet, is from the German *burn*, or *born*, a well. STEEVENS.

There is a peculiar propriety in this address, that has not, I believe, been hitherto observed. *Bessy* and poor *Tom*, it seems,

EDG. The foul find haunts poor Tom in the voice of a nightingale.⁶ *Hopdance* cries in Tom's belly⁷ for two white herring.⁸ Croak not, black angel; I have no food for thee.

KENT. How do you, sir? Stand you not so amazed:

Will you lie down and rest upon the cushions?

usually travelled together. The author of *The Court of Conscience, or Dick Whippers Sessions*, 1607, describing beggars, idle rogues, and counterfeit madmen, thus speaks of these associates:

"Another sort there is among you; they

"Do rage with furie as if they were so frantique

"They knew not what they did, but every day

"Make sport with stick and flowers like an antique;

"Stowt roge and harlot counterfeited gomme;

"One calls herself poor *Besse*, the other *Tom*."

The old song of which Mr. Steevens has given a part, consisted of nine lines, but they are not worth insertion. MALONE.

⁶ ——— in the voice of a nightingale.] Another deponent in Harfnet's book, (p. 225,) says, that the mistress of the house kept a nightingale in a cage, which being one night called, and conveyed away into the garden, it was pretended the devil had killed it in spite. Perhaps this passage suggested to Shakspeare the circumstance of Tom's being haunted in the voice of a nightingale.

PERCY.

⁷ ——— *Hopdance* cries in Tom's belly ———] In Harfnet's book, p. 194, 195, Sarah Williams (one of the pretended demoniacs) deposeth, "— that if at any time she did belch, as often times she did by reason that she was troubled with a wind in her stomacke, the priests would say at such times, that then the spirit began to rise in her and that the wind was the devil." And, "as she saith, if they heard any croaking in her belly then they would make a wonderfull matter of that." *Hoberdidance* is mentioned before in Dr. Percy's note. STEEVENS.

"One time she remembereth, that shee having the said croaking in her belly, they said it was the devil that was about the bed, that spake with the voice of a toad." *Ibidem*. MALONE.

⁸ ——— white herring.] White herrings are pickled herrings. See *The Northumberland Household Book*, p. 8. STEEVENS.

LEAR. I'll see their trial first :—Bring in the evidence.—

Thou robed man of justice, take thy place !—

[To EDGAR.

And thou, his yoke-fellow of equity, [To the FOOL.

Bench by his side :—You are of the commission,

Sit you too.

[To KENT.

EDG. Let us deal justly.

Sleepest, or wakest thou, jolly shephérð ?⁹

Thy sheep be in the corn ;

And for one blast of thy minikin mouth,

Thy sheep shall take no harm.

Pur !² the cat is grey.

LEAR. Arraign her first ; 'tis Goneril. I here take my oath before this honourable assembly, she kick'd the poor king her father.

⁹ *Sleepest, or wakest &c.*] This seems to be a stanza of some pastoral song. A shepherd is desired to pipe, and the request is enforced by a promise, that though his sheep be in the corn, i. e. committing a trespass by his negligence, implied in the question, *Sleepest thou or wakest?* Yet a single tune upon his pipe shall secure them from the pound. JOHNSON.

Minikin was anciently a term of endearment. So, in the interlude of *The Repentance of Marie Magdalaine*, 1567, the Vice says, "What mynikin carnal concupiscence!" Barrett, in his *Alcegarie, or Quadruple Dictionary*, 1580, interprets *feat*, by "proper, well fashioned, minikin, handsome."

In *The Interlude of the Four Elements*, &c. printed by Rastell, 1519, Ignorance sings a song composed of the scraps of several others. Among them is the following line, on which Shakspeare may have designed a parody :

"Sleepyft thou, wakyft thou, Geffery Coke."

STEEVENS.

² *Pur !*] This may be only an imitation of the noise made by a cat. *Purre* is, however, one of the devils mentioned in Harfnet's book, p. 50. MALONE.

FOOL. Come hither, mistress; Is your name Goneril?

LEAR. She cannot deny it.

FOOL. Cry you mercy, I took you for a joint-stool.³

LEAR. And here's another, whose warp'd looks proclaim

What store her heart is made of.—Stop her there! Arms, arms, sword, fire!—Corruption in the place! False justicer, why hast thou let her 'scape?

EDG. Bless thy five wits!

KENT. O pity!—Sir, where is the patience now, That you so oft have boasted to retain?

EDG. My tears begin to take his part so much, They'll mar my counterfeiting. [Aside.

LEAR. The little dogs and all, Tray, Blanch, and Sweet-heart, see, they bark at me.⁴

EDG. Tom will throw his head at them:—A-vaunt, you curs!

Be thy mouth or black or white,⁵
Tooth that poisons if it bite;

³ *Cry you mercy, I took you for a joint stool.*] This is a proverbial expression which occurs likewise in *Mother Bombie*, 1594, by Lyly. STEEVENS.

⁴ — *see, they bark at me.*] The hint for this circumstance might have been taken from the pretended madness of one of the brothers in the translation of the *Menæchmi* of Plautus, 1595:

“Here's an old mastiff bitch stands barking at me,” &c.

STEEVENS.

⁵ *Be thy mouth or black or white.*] To have the roof of the mouth black is in some dogs a proof that their breed is genuine.

STEEVENS.

Maſtiff, grey-hound, mongrel grim,
Hound, or ſpaniel, brach, or lym;⁶
Or bobtail tike,⁷ or trundle-tail;⁸
Tom will make them⁹ weep and wail;

⁶ ——— *brach* or *lym*; &c.] Names of particular ſorts of dogs. PORE.

In Ben Jonſon's *Bartholomew Fair*, Quarlous ſays,—“ all the *lime*-hounds of the city ſhould have drawn after you by the ſcent.”——A *limmer* or *leamer*, a dog of the chace, was ſo called from the *leam* or leaſh in which he was held till he was let flip. I have this information from *Caius de Canibus Britannicis* ——So, in the book of *Antient Tenures*, by T. B. 1679, the words, “ *canes domini regis leſos*,” are tranſlated “ Leaſh hounds, ſuch as draw after a hurt deer in a *leaſh*, or *liam*.”

Again, in *The Muſes Elyſium*, by Drayton:

“ My dog-hook at my belt, to which my *lyam*'s ty'd.”

Again:

“ My *hound* then in my *lyam*,” &c.

Among the preſents ſent from James I. to the king and queen of Spain were, “ A couple of *lyme houndes* of ſingular qualities.”

Again, in Maſſinger's *Baſhful Lover*:

“ ——— ſmell out

“ Her footing like a *lime-hound*.”

The late Mr. Hawkins, in his notes to *The Return from Parnaffus*, p. 237, ſays, that a *rache* is a dog that hunts by ſcent wild beaſts, birds, and even fiſhes, and that the female of it is called a *bracke*: and in *Magnificence*, an ancient interlude or morality, by Skelton; printed by Raſtell, no date, is the following line:

“ Here is a *leyſhe* of *ratches* to renne an hare.”

STEEVENS.

What is here ſaid of a *rache* might perhaps be taken by Mr. Hawkins, from Holinſhed's *Description of Scotland*, p. 14, where the *ſleuthound* means a bloodhound. The females of all dogs were once called *braches*; and Uliſius upon Gratius obſerves, “ *Racha Saxonibus canem ſignificabat unde Scoti hodie Rache pro cane foemina habent, quod Anglis eſt Brache.*” TOLLET.

——— *brache*, or *lym*; &c.] The old copies have—*brache* or *lym*. The emendation was made by Sir Thomas Hanmer. A *brache* ſignified a particular kind of hound, and alſo a bitch. A *lym* or *lyme*, was a blood-hound. See Miſſheu's Dict. in v. MALONE.

⁷ ——— *bobtail tike*,] *Tijk* is the Runic word for a little, or worthleſs dog:

“ Are Mr. Robinſon's dogs turn'd *tikes* with a wanion?”

Witches of Lancaſter, 1634. STEEVENS.

For, with throwing thus my head,
Dogs leap the hatch, and all are fled.
Do de, de de. Sessa. Come,² march to wakes and

¹ — *trundle-tail*:] This sort of dog is mentioned in *A Woman killed with Kindness*, 1617:

“ — your dogs are *trundle-tails* and curs.”

Again, in *The Booke of Huntynge*, &c. bl. l. no date:

“ — dunghill dogs, *trindle-tails*,” &c. STEEVENS.

⁹ *Tom will make them* —] Thus the quartos. Folio—will make him. MALONE.

² *Do de, de de. Sessa. Come, &c.*] The quartos read—*loudla, doudla, come, &c.* The folio as in the text, except that the word *Sessa* is spelt *sese*, See p. 423, n. 9. MALONE.

Here is *seffey* again, which I take to be the French word *cessez* pronounced *cessey*, which was, I suppose, like some others in common use among us. It is an interjection enforcing cessation of any action, like, *be quiet, have done*. It seems to have been gradually corrupted into, *so, so*. JOHNSON.

This word is wanting in the quarto: in the folio it is printed *sese*. It is difficult in this place to say what is meant by it. It should be remembered, that just before, Edgar had been calling on *Bessy* to come to him; and he may now with equal propriety invite *Sessy* (perhaps a female name corrupted from *Cecilia*) to attend him to *wakes and fairs*. Nor is it impossible but that this may be a part of some old song, and originally stood thus:

“ *Siffe, come march to wakes,
And fairs, and market towns.* —

So, in *Humor's Ordinarie*, an ancient collection of satires, no date:

“ To make *Siffe* in love withal.”

Again:

“ My heart's deare blood, sweet *Siffe* is my carouse.”

There is another line in the character of Edgar which I am very confident I have seen in an old ballad, viz.

“ Through the sharp hawthorn blows the cold wind.”

STEEVENS.

Dr. Johnson is surely right, in supposing that *seffy* is a corruption of *cessez*, be quiet, stop, hold, let alone. It is so used by *Christoforo Sly*, the drunken Tinker, in *The Taming of the Shrew*, and by Edgar himself in a preceding scene—“ *Dolphin, my boy, Sessy: let him trot by.*”—But it does not seem equally clear that it has been corrupted into *so, so*. RITSON.

fairs, and market towns:—Poor Tom, thy horn is dry.³

LEAR. Then let them anatomize Regan, see what breeds about her heart: Is there any cause in nature, that makes these hard hearts?—You, sir, I entertain you for one of my hundred; only, I do not like the fashion of your garments: you will say, they are Persian attire;⁴ but let them be changed. [To EDGAR.

KENT. Now, good my lord, lie here,⁵ and rest a-while.

³ ——— *thy horn is dry.*] Men that begged under pretence of lunacy used formerly to carry a horn, and blow it through the streets. JOHNSON.

So, in Decker's *O per se O*, 4to. 1612. He is speaking of beggars. "The second beginnes:—what will you give *poor Tom* now? one pound of your sheepes feathers to make *Poore Tom* a *blanket*, or one cutting of your Sow side &c. to make *poore Tom* a *shaving horne* &c.—give *poore Tom* an old sheete to keepe him from the cold" &c. Sig. M. 3.

A *horn* is at this day employed in many places in the country as a cup for drinking, but anciently the use of it was much more general. *Thy horn is dry*, however, appears to be a proverbial expression, introduced when a man has nothing further to offer, when he has said all he had to say. *Such a one's pipe's out*, is a phrase current in Ireland on the same occasion.

I suppose Edgar to speak these words *aside*. Being quite weary of his Tom o' Bedlam's part, and finding himself unable to support it any longer, he says privately, "—— I can no more: all my materials for sustaining the character of Poor Tom are now exhausted; *my horn is dry*: i. e. has nothing more in it, and accordingly we have no more of his dissembled madness till he meets his father in the next act, when he resumes it for a speech or two, but not without expressing the same dislike of it that he expresses here, "—— I cannot daub it further." STEEVENS.

⁴ ——— *you will say, they are Persian attire;*] Alluding perhaps to Clytus refusing the Persian robes offered him by Alexander.

STEEVENS.

⁵ ——— *lie here,*] i. e. on the cushions to which he points. He had before said,

"Will you lie down, and rest upon the cushions?"

MALONE.

LEAR. Make no noise, make no noise; draw the curtains: So, so, so: We'll go to supper i'the morning: So, so, so.

FOOL. And I'll go to bed at noon.⁶

Re-enter GLOSTER.

GLO. Come hither, friend: Where is the king my master?

KENT. Here, sir; but trouble him not, his wits are gone.

GLO. Good friend, I pr'ythee take him in thy arms;

I have o'er-heard a plot of death upon him:

There is a litter ready; lay him in't,

And drive toward Dover, friend, where thou shalt meet

Both welcome and protection. Take up thy master:

If thou should'st dally half an hour, his life,

With thine, and all that offer to defend him,

Stand in assured loss: Take up, take up;⁷

And follow me, that will to some provision

Give thee quick conduct.

[KENT. Oppress'd nature sleeps:⁸—

⁶ *And I'll go to bed at noon.*] Omitted in the quartos.

STEEVENS.

⁷ *Take up, take up;*] One of the quartos reads—Take up the king, &c; the other—Take up to keep, &c. STEEVENS.

⁸ — *Oppress'd nature sleeps:*] These two concluding speeches by Kent and Edgar, and which by no means ought to have been cut off, I have restored from the old quarto. The soliloquy of Edgar is extremely fine; and the sentiments of it are drawn equally from nature and the subject. Besides, with regard to the stage, it is absolutely necessary; for as Edgar is not designed, in the con-

This rest might yet have balm'd thy broken senses,⁹
Which, if convenience will not allow,
Stand in hard cure.—Come, help to bear thy mas-
ter;

Thou must not stay behind. [To the Fool.

GLO. Come, come, away.

[Exeunt KENT, GLOSTER, and the Fool, bearing off the king.

EDG. When we our betters see bearing our woes,
We scarcely think our miseries our foes.
Who alone suffers, suffers most i' the mind;
Leaving free things,² and happy shows, behind:

stitution of the play, to attend the king to Dover; how absurd would it look for a character of his importance to quit the scene without one word said, or the least intimation what we are to expect from him? THEOBALD.

The lines inserted from the quarto are in crotchets. The omission of them in the folio is certainly faulty: yet I believe the folio is printed from Shakspeare's last revision, carelessly and hastily performed, with more thought of shortening the scenes, than of continuing the action. JOHNSON.

⁹ ——— *thy broken senses,*] The quarto, from whence this speech is taken, reads,—*thy broken sinews.* *Senses* is the conjectural emendation of Theobald. STEEVENS.

A passage in *Macbeth* adds support to Theobald's emendation:

“ ——— the innocent sleep,
“ *Balm* of hurt minds,—.”

[The following is from Mr. Malone's Appendix.]

I had great doubts concerning the propriety of admitting Theobald's emendation into the text, though it is extremely plausible, and was adopted by all the subsequent editors. The following passage in *Twelfth Night* sufficiently supports the reading of the old copy: “Nay, patience, or we *break* the *sinews* of our plot.”

MALONE.

I cannot reconcile myself to the old reading, as I do not understand how *sinews*, if broken, could be *balmed*, in any obvious sense of that word. Broken (i. e. interrupted) *senses*, like broken slumbers, would admit of a soothing cure. STEEVENS.

² ——— *free things,*] States clear from distress. JOHNSON.

But then the mind much sufferance doth o'erstep,
 When grief hath mates, and bearing fellowship.³
 How light and portable my pain seems now,
 When that, which makes me bend, makes the king
 bow;
 He childed, as I father'd!—Tom, away:
 Mark the high noises;⁴ and thyself bewray,⁵

³ *But then the mind much sufferance doth o'erstep,*

When grief hath mates, and bearing fellowship.] So, in our author's *Rape of Lucrece*:

“And fellowship in woe doth woe assuage.”

Again, in *Romeo and Juliet*:

“Or, if four woe delights in fellowship—.”

Solamen miseris socios habuisse doloris.—*Incer. Aut.*

MALONE.

Mark the high noises;] Attend to the great events that are approaching, and make thyself known when that *false opinion* now prevailing against thee shall, in consequence of *just proof* of thy integrity, revoke its erroneous sentence and recall thee to honour and reconciliation. JOHNSON.

By the *high noises*, I believe, are meant the loud tumults of the approaching war.

Thus *Claudian* in his *Epist. ad Serenam*:

Præliaque altisoni referens *Phlegæa mariti*. STEEVENS.

The *high noises* are perhaps the calamities and quarrels of those in a higher station than Edgar, of which he has been just speaking. The words, however, may allude to the proclamation which had been made for bringing in Edgar:

“I heard myself proclaim'd,

“And by the happy hollow of a tree,

“Escap'd the hunt.” MALONE.

⁵ —— *and thyself bewray,*] *Bewray*, which at present has only a dirty meaning, anciently signified to *betray*, to *discover*. In this sense it is used by Spenser; and in *Promos and Cassandra*, 1578:

“Well, to the king Andrugio now will hye,

“Hap lyfe, hap death, his safetie to *bewray*.”

Again, in *The Spanish Tragedy*:

“With ink *bewray* what blood began in me.”

Again, in Lyly's *Endymion*, 1591:

“—left my head break, and so I *bewray* my brains.”

STEEVENS.

When false opinion, whose wrong thought defiles
thee,⁶

In thy just proof, repeals, and reconciles thee.

What will hap more to-night, safe scape the king!
Lurk, lurk.] [Exit.

S C E N E VII.

A Room in Gloster's Castle.

*Enter CORNWALL, REGAN, GONERIL, EDMUND, and
Servants.*

CORN. Post speedily to my lord your husband;
show him this letter:—the army of France is land-
ed:—Seek out the villain Gloster.

[Exeunt some of the Servants.]

REG. Hang him instantly.

GON. Pluck out his eyes.

CORN. Leave him to my displeasure.—Edmund,
keep you our sister company; the revenges we are
bound to take upon your traitorous father, are not
fit for your beholding. Advise the duke, where
you are going, to a most festinate preparation;⁷ we

⁶ ——— *whose wrong thought defiles thee,*] The quartos, where
alone this speech is found, read—*whose wrong thoughts defile thee*.
The rhyme shows that the correction, which was made by Mr.
Theobald, is right. MALONE.

⁷ ——— *a most festinate preparation;*] Here we have the same
error in the first folio, which has happened in many other places;
the *u* employed instead of an *n*. It reads—*festiuante*. The quartos
festuant. See Vol. XII. p. 126, n. 9; and Vol. V. p. 178, n. 3.
MALONE.

are bound to the like. Our posts shall be swift,
and intelligent betwixt us.⁸ Farewell, dear sister;
—farewell, my lord of Gloster.⁹

Enter Steward.

How now? Where's the king?

STEW. My lord o' Gloster hath convey'd him
hence:

Some five or six and thirty of his knights,
Hot questrists after him,² met him at gate;
Who, with some other of the lord's dependants,
Are gone with him towards Dover; where they
boast

To have well-arm'd friends.

CORN. Get horses for your mistress.

GON. Farewell, sweet lord, and sister.

[Exeunt GONERIL and EDMUND.]

CORN. Edmund, farewell.—Go, seek the traitor
Gloster,

Pinion him like a thief, bring him before us:

[Exeunt other Servants.]

Though well we may not pass upon his life
Without the form of justice; yet our power

⁸ ——— *and intelligent betwixt us.*] So, in a former scene:

——— spies and speculations

Intelligent of our state. STEEVENS.

Thus the folio. The quartos read—*swift and intelligence betwixt us*: the poet might have written—*swift in intelligence*—.

MALONE.

⁹ ——— *my lord of Gloster.*] Meaning Edmund, newly invested with his father's titles. The steward, speaking immediately after, mentions the old earl by the same title. JOHNSON.

² *Hot questrists after him,*] A *questrist* is one who goes in search or *quest* of another. Mr. Pope and Sir T. Hanmer read—*questers*.

STEEVENS.

Shall do a courtesy to our wrath,³ which men
May blame, but not control. Who's there? The
traitor?

Re-enter Servants, with GLOSTER.

REG. Ingrateful fox! 'tis he.

CORN. Bind fast his corky arms.⁴

GLO. What mean your graces?—Good my
friends, consider

You are my guests: do me no foul play, friends.

CORN. Bind him, I say. [Servants *bind him.*

³ *Though well we may not pass upon his life*

——— *yet our power*

Shall do a courtesy to our wrath,] To do a courtesy is to gratify,
to comply with. To pass, is to pass a judicial sentence.

JOHNSON.

I believe, "do a courtesy to our wrath," simply means—*bend* to
our wrath, as a courtesy is made by *bending* the body.

The original of the expression, *to pass on any one*, may be traced
from *Magna Charta*:

"—— *nec super eum ibimus, nisi per legale iudicium parium
suorum.*"

It is common to most of our early writers. So, in *Acolastus*, a
comedy, 1540: "I do not nowe consider the mischievous pageants
he hath played; I do not now *pass* upon them." Again, in *If
this be not a good Play, the Devil is in it*, 1612: "A jury of
brokers, impanel'd, and deeply sworn to *pass* on all villains in
hell." STEEVENS.

⁴ —— *corky arms.*] Dry, wither'd, husky arms. JOHNSON.

As Shakspeare appears from other passages of this play to have
had in his eye *Bishop Harsnet's Declaration of egregious Popish
Impostures*, &c. 1603, 4to, it is probable, that this very expressive,
but peculiar epithet, *corky*, was suggested to him by a passage in
that very curious pamphlet. "It would pose all the cunning
exorcists, that are this day to be found, to teach an old *corkie*
woman to writhe, tumble, curvet, and fetch her morice gamboles,
as Martha Bresser (one of the possessed mentioned in the pamphlet)
did." PERCY.

REG. Hard, hard :—O filthy traitor!

GLO. Unmerciful lady as you are, I am none.⁵

CORN. To this chair bind him :—Villain, thou shalt find— [REGAN plucks his beard.

GLO. By the kind gods,⁶ 'tis most ignobly done To pluck me by the beard.

REG. So white, and such a traitor!

GLO. Naughty lady, These hairs, which thou dost ravish from my chin, Will quicken,⁷ and accuse thee: I am your host; With robbers' hands, my hospitable favours⁸ You should not ruffle thus. What will you do?

⁵ — *I am none.*] Thus the folio. The quartos read—I am true. MALONE.

⁶ *By the kind gods,*] We are not to understand by this the gods in general, who are beneficent and kind to men; but that particular species of them called by the ancients *dii hospitales*, kind gods. So, Plautus, in *Pœnulo* :

“ *Deum hospitalem ac tesseram mecum fero.*”

WARBURTON.

Shakspeare hardly received any assistance from mythology to furnish out a proper oath for Gloster. People always invoke their deities as they would have them show themselves at particular times in their favour; and he accordingly calls those *kind gods* whom he would wish to find so on this occasion. He does so yet a second time in this scene. Our own liturgy will sufficiently evince the truth of my supposition. STEEVENS.

Cordelia also uses the same invocation in the 4th A&:

“ O, you *kind gods*,

“ Cure this great breach in his abused nature!”

M. MASON.

⁷ *Will quicken,*] i. e. quicken into life. M. MASON.

⁸ — *My hospitable favours* —] *Favours* means the same as *features*, i. e. the different parts of which a face is composed. So, in Drayton's epistle from *Matilda to King John* :

“ Within the compass of man's face we see,

“ How many sorts of several *favours* be.”

Again, in *David & Bethsabe*, 1599 :

“ To daunt the *favours* of his lovely face.” STEEVENS.

CORN. Come, fir, what letters had you late from France?

REG. Be simple-answer'd,⁸ for we know the truth.

CORN. And what confederacy have you with the traitors

Late footed in the kingdom?

REG. To whose hands have you sent the lunatic king?

Speak.

GLO. I have a letter gueſſingly ſet down,
Which came from one that's of a neutral heart,
And not from one oppos'd.

CORN. Cunning.

REG. And falſe.

CORN. Where haſt thou ſent the king?

GLO. To Dover.

REG. Wherefore

To Dover? Waſt thou not charg'd at thy peril⁹ —

CORN. Wherefore to Dover? Let him firſt answer that.

GLO. I am tied to the ſtake,² and I muſt ſtand the courſe.³

REG. Wherefore to Dover?

GLO. Becauſe I would not ſee thy cruel nails

⁸ *Be ſimple-answer'd,*] The old quarto reads, *Be ſimple answerer.* — Either is good ſenſe: *ſimple* means *plain*. STEEVENS.

⁹ — thy peril —] I have inſerted the pronoun—*thy*, for the ſake of metre. STEEVENS.

² *I am, tied to the ſtake,*] So, in *Macbeth*:

“ They have chain'd me to a ſtake; I cannot fly,

“ But, bear-like, I muſt fight the courſe.” STEEVENS.

³ — the courſe.] The running of the dogs upon me.

Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh stick boarish fangs.⁴

The sea, with such a storm as his bare head
In hell-black night endur'd, would have buoy'd up,
And quench'd the stelled fires: yet, poor old heart,
He help the heavens to rain.⁵

If wolves had at thy gate howl'd that stern time,⁶
Thou should'st have said, *Good porter, turn the key;*
All cruels else subscrib'd:⁷—But I shall see
The winged vengeance overtake such children.

CORN. See it shalt thou never:—Fellows, hold
the chair:—

Upon these eyes⁸ of thine I'll set my foot.

[GLOSTER is held down in his chair, while CORNWALL
plucks out one of his eyes, and sets his foot on it.

⁴ ——— stick boarish fangs.] The quartos read—*rash* boarish fangs. This verb occurs in Spenser's *Faery Queen*, B. IV. c. ii:

“And shields did share, and mailles did *rash*, and helmes
did hew.”

Again, B. V. c. iii:

“*Rashing* off helmes, and ryving plates asunder.”

To *rash* is the old hunting term for the stroke made by a wild boar with his fangs. STEEVENS.

⁵ ——— to rain.] Thus the folio. The quartos read—to *rage*.
STEEVENS.

⁶ ——— that stern time,] Thus the folio. Both the quartos read,
—that *dearn* time. *Dearn* is a north-country word, signifying
lonely, solitary, melancholy, uncomfortable, far from neighbours.
So, in *The Valiant Scot*:

“Of all thy joys the *dearne* and dismal end.”

Again, in Spenser's *Faery Queen*, B. II. c. i:

“They heard a rueful voice that *dearnly* cride.”

Again, in *Pericles Prince of Tyre*, 1609:

“By many a *dearne* and painful pearch.” STEEVENS.

⁷ ——— subscrib'd:] Yielded, submitted to the necessity of the
occasion. JOHNSON.

⁸ Upon these eyes &c.] In *Selimus, Emperor of the Turks*, one

GLO. He, that will think to live till he be old,
Give me some help:—O cruel! O ye gods!

REG. One side will mock another; the other too.

CORN. If you see vengeance,—

SERV. Hold your hand, my lord:
I have serv'd you ever since I was a child;
But better service have I never done you,
Than now to bid you hold.

REG. How now, you dog?

SERV. If you did wear a beard upon your chin,
I'd shake it on this quarrel: What do you mean?

CORN. My villain!⁹ [*draws, and runs at him.*]

SERV. Nay, then come on, and take the chance
of anger.

[*draws. They fight. CORNWALL is wounded.*]

REG. Give me thy sword.—[*to another Serv.*] A
peasant stand up thus!

[*snatches a sword, comes behind, and stabs him.*]

SERV. O, I am slain!—My lord, you have one
eye left

To see some mischief on him:—O! [*dies.*]

CORN. Left it see more, prevent it:—Out, vile
jelly!

of the sons of Bajazet pulls out the eyes of an aga on the stage,
and says,

“ Yes thou shalt live, but never see that day,

“ Wanting the tapers that should give thee light.

[*“ Pulls out his eyes.”*]

Immediately after, his hands are cut off. I have introduced this
passage to show that Shakspeare's drama was not more sanguinary
than that of his contemporaries. STEEVENS.

In Marston's *Antonio's Revenge*, 1602. Piero's tongue is torn out
on the stage. MALONE.

⁹ *My villain!*] Villain is here perhaps used in its original sense
of one in servitude. STEEVENS.

Where is thy lustre now?

[tears out GLOSTER's other eye, and throws it on the ground.]

GLO. All dark and comfortless.—Where's my son Edmund?

Edmund, enkindle all the sparks of nature,
To quit this horrid act.

REG. Out, treacherous villain!

Thou call'st on him that hates thee: it was he
That made the overture of thy treasons² to us;
Who is too good to pity thee.

GLO. O my follies!

Then Edgar was abus'd.—

Kind gods, forgive me that, and prosper him!

REG. Go, thrust him out at gates, and let him
smell

His way to Dover.—How is't, my lord? How
look you?

CORN. I have receiv'd a hurt:—Follow me,
lady,—

Turn out that eyeless villain;—throw this slave
Upon the dunghill.—Regan, I bleed apace:

Untimely comes this hurt: Give me your arm.

[Exit CORNWALL, led by REGAN;—Servants unbind GLOSTER, and lead him out.]

1. SERV. I'll never care what wickedness I do,³

² ——— *the overture of thy treasons* —] *Overture* is here used for an opening or discovery. It was he who first laid thy treasons open to us. Coles in his Dict. 1679, renders *Overture*, by *apertior apertura*. An *overt* act of treason, is the technical phrase.

MALONE.

³ *I'll never care what wickedness I do.*] This short dialogue I have inserted from the old quarto, because I think it full of nature. Servants could hardly see such a barbarity committed on their

If this man come to good.

2. SERV.

If she live long,

And, in the end, meet the old course of death,⁴

Women will all turn monsters.

1. SERV. Let's follow the old earl, and get the
Bedlam

To lead him where he would ; his roguish madness
Allows itself to any thing.

2. SERV. Go thou ; I'll fetch some flax,⁵ and
whites of eggs,

To apply to his bleeding face. Now, heaven help
him !

[*Exeunt severally.*]

master, without pity ; and the vengeance that they presume must
overtake the actors of it, is a sentiment and doctrine well worthy
of the stage. THEOBALD.

It is not necessary to suppose them the servants of Gloster ; for
Cornwall was opposed to extremity by his own servant.

JOHNSON.

⁴ ——— *meet the old course of death,*] That is, *die a natural death.*

MALONE.

⁵ ——— *some flax, &c.*] This passage is ridiculed by Ben Jonson,
in *The case is alter'd*, 1609 :

“ ——— go, get a white of an egg, and a little flax, and close
the breaches of the head, it is the most conducive thing
that can be.” STEEVENS.

The case is alter'd was written before the end of the year 1599 ;
but Ben Jonson might have inserted this sneer at our author, be-
tween the time of *King Lear's* appearance, and the publication of
his own play in 1609. MALONE.

A C T IV. S C E N E I.

*The Heath.**Enter EDGAR.*

EDG. Yet better thus, and known to be con-
temn'd,⁶

⁶ *Yet better thus, and known to be contemn'd,]* The meaning is, 'Tis better to be thus contemned, and known to yourself to be contemned. Or perhaps there is an error, which may be rectified thus:

Yet better thus *unknown* to be contemn'd.

When a man divests himself of his real character he feels no pain from contempt, because he supposes it incurred only by a voluntary disguise which he can throw off at pleasure. I do not think any correction necessary. JOHNSON.

The sentiment is this:—It is better to be thus contemn'd and know it, than to be flattered by those who secretly contemn us.

HENLEY.

I cannot help thinking that this passage should be written thus:

Yet better thus *unknown* to be contemn'd
Than still contemn'd and flatter'd to be *worse*.
The lowest, &c.

The quarto edition has no stop after *flatter'd*. The first folio, which has a comma there, has a colon at the end of the line.

The expression in this speech—*owes nothing to thy blasts*—(in a more learned writer) might seem to be copied from Virgil, *Æn.* xi. 51:

“*Nos juvenem exanimum, & nil jam cœlestibus ullis*

“*Debentem, vano mœsti comitamur honore.*” TYRWHITT.

I think with Mr. Tyrwhitt that Dr. Johnson's conjecture is well founded, and that the poet wrote—*unknown*. MALONE.

The meaning of Edgar's speech seems to be this. Yet it is better to be thus, in this fixed and acknowledged contemptible state,

Than still contemn'd and flatter'd. To be worst,
 The lowest, and most dejected thing of fortune,
 Stands still in esperance, lives not in fear:⁷
 The lamentable change is from the best;
 The worst returns to laughter. Welcome then,⁸
 Thou unsubstantial air, that I embrace!
 The wretch, that thou hast blown unto the worst,
 Owes nothing to thy blasts. — But who comes
 here?—

Enter GLOSTER, led by an old man.

My father, poorly led?—World, world, O world!
 But that thy strange mutations make us hate thee,⁹

than, living in affluence, to be flattered and despised at the same time. He who is placed in the worst and lowest state, has this advantage; he lives in hope, and not in fear, of a reverse of fortune. The lamentable change is from affluence to beggary. He laughs at the idea of changing for the worse, who is already as low as possible. SIR JOSHUA REYNOLDS.

⁷ ——— *lives not in fear:*] So, in Milton's *Par. Reg.* B. III:

“For where no hope is left, is left no fear.” STEEVENS.

⁸ ——— *Welcome then,*] The next two lines and a half are omitted in the quartos. STEEVENS.

⁹ ——— *World, world, O world!*

But that thy strange mutations make us hate thee,] The sense of this obscure passage is, O world! so much are human minds captivated with thy pleasures, that were it not for those successive miseries, each worse than the other, which overload the scenes of life, we should never be willing to submit to death, though the infirmities of old age would teach us to chuse it as a proper asylum. Besides, by uninterrupted prosperity, which leaves the mind at ease, the body would generally preserve such a state of vigour as to bear up long against the decays of time. These are the two reasons, I suppose, why he said,

Life would not yield to age.

And how much the pleasures of the body pervert the mind's judgement, and the perturbations of the mind disorder the body's frame, is known to all. WARBURTON

O world! if reverses of fortune and changes such as I now see

Life would not yield to age.

OLD MAN. O my good lord, I have been your tenant, and your father's tenant, these fourscore years.

GLO. Away, get thee away; good friend, be gone:

Thy comforts can do me no good at all,
Thee they may hurt.

OLD MAN. Alack, fir, you cannot see your way.

GLO. I have no way, and therefore want no eyes;
I stumbled when I saw: Full oft 'tis seen,
Our mean secures us;² and our mere defects

and feel, from ease and affluence to poverty and misery, did not show us the little value of life, we should never submit with any kind of resignation to the weight of years, and its necessary consequence, infirmity and death. MALONE.

² *Our mean secures us;*] *Mean* is here a substantive, and signifies a middle state, as Dr. Warburton rightly interprets it. So again, in *The Merchant of Venice*, "It is no mean happiness therefore to be seated in the mean." See more instances in Dr. Johnson's *Dictionary*. STEEVENS.

Both the quartos and the folio read—our means secure us. The emendation was made by Mr. Pope. I am not sure that it is necessary. In Shakspeare's age writers often thought it necessary to use a plural, when the subject spoken of related to more persons than one. So, in the last act of this play, "O, our live's sweetness!" not, "O, our life's sweetness." Again:

"——— O, you mighty gods,

"This world I do renounce, and, in your sights," &c.

Again, in *King Richard III*:

"To worry lambs, and lap their gentle bloods."

Means therefore might have been here used as the plural of *mean*, or moderate condition. Gloster's meaning is, that in a moderate condition or middle state of life, we are secure from those temptations to which the more prosperous and affluent are exposed; and our very wants prove in this respect an advantage. STEEVENS.

I believe, means is only a typographical error. MALONE.

Prove our commodities.—Ah, dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,³
I'd say, I had eyes again!

OLD MAN. How now? Who's there?

EDG. [*Aside.*] O gods! Who is't can say, *I am at the worst?*

I am worse than e'er I was.

OLD MAN. 'Tis poor mad Tom.

EDG. [*Aside.*] And worse I may be yet: The worst is not,

So long as we can say, *This is the worst.*⁴

OLD MAN. Fellow, where goest?

GLO. Is it a beggar-man?

OLD MAN. Madman and beggar too.

GLO. He has some reason, else he could not beg.

I' the last night's storm I such a fellow saw;
Which made me think a man a worm: My son
Came then into my mind; and yet my mind
Was then scarce friends with him: I have heard
more since:

As flies to wanton boys, are we to the gods;

³ ——— to see thee in my touch,] So, in another scene, I see it feelingly. STEEVENS.

⁴ ——— Who is't can say, I am at the worst?

————— The worst is not,

So long as we can say, *This is the worst.*] i. e. While we live; for while we yet continue to have a sense of feeling, something worse than the present may still happen. What occasioned this reflection was his rashly saying in the beginning of this scene,

" ——— To be worst,

" The lowest, and most dejected thing of fortune, &c.

" The wretch, that thou hast blown unto the worst, &c."

WARBURTON.

They kill us for their sport.⁵

EDG. How should this be?—
Bad is the trade must play the fool to sorrow,
Ang'ring itself and others. [*Aside.*]—Bless thee,
master!

GLO. Is that the naked fellow?

OLD MAN. Ay, my lord.

GLO. Then, pr'ythee, get thee gone: If, for my
fake,

Thou wilt o'ertake us, hence a mile or twain,
I' the way to Dover, do it for ancient love;
And bring some covering for this naked foul,
Whom I'll entreat to lead me.

OLD MAN. Alack, sir, he's mad.

GLO. 'Tis the times' plague, when madmen lead
the blind:

Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

OLD MAN. I'll bring him the best 'parrel that I
have,
Come on't what will. [*Exit.*

GLO. Sirrah, naked fellow.

EDG. Poor Tom's a-cold.—I cannot daub it⁶
further. [*Aside.*

⁵ *As flies to wanton boys, are we to the gods;
They kill us for their sport.*

⁶ *"Dii nos quasi pilas homines habent."*—*Plaut. Captiv. Prob.*

1. 22. STEEVENS.

The quartos read—They *bit* us for their sport. MALONE.

⁶ ——— *I cannot daub it ———*] i. e. Disguise. WARBURTON,

So, in *King Richard III*:

"So smooth he daub'd his vice with show of virtue."

GLO. Come hither, fellow.

EDG. [*Aside.*] And yet I must.—Bless thy sweet eyes, they bleed.

GLO. Know'st thou the way to Dover?

EDG. Both stile and gate, horse-way, and foot-path. Poor Tom hath been scared out of his good wits: Bless the good man from the foul fiend!⁷ [Five fiends have been in poor Tom at once; of lust, as *Obidicut*; *Hobbididance*, prince of dumbness: *Mahu*, of stealing; *Modo*, of murder; and *Flibbertigibbet*, of mopping and mowing;⁹ who since possesses chamber-maids and waiting-women.² So, bless thee master!]

Again, in one of the *Paston Letters*, Vol. III. p. 173: “— and faith to her, there is good craft in *dawbing*.”

The quartos read, I cannot *dance* it further, STEEVENS.

⁷ *Bless the good man from the foul fiend!*] Thus the quartos. The folio reads:

Bless thee, good man's son, from the foul fiend!

MALONE.

⁸ *Five fiends &c.*] The rest of this speech is omitted in the folio. In *Harsnet's Book*, already quoted, p. 278, we have an extract from the account published by the exorcists themselves, viz. “By commaundement of the exorcist . . . the devil in Ma. Mainy confessed his name to be *Modu*, and that he had besides himself *seaven other spirits*, and all of them captains, and of great fame.” “Then Edmundes (the exorcist) began againe with great earnestness, and all the company cried out, &c. . . . so as both that wicked prince *Modu* and his company, might be cast out.” This passage will account for *five fiends having been in poor Tom at once*.

PERCY.

⁹ — *Flibbertigibbet*, of mopping and mowing;] “If she have a litle helpe of the mother, epilepsie, or cramp, to teach her role her eyes, wrie her mouth, gnash her teeth, starte with her body, hold her armes and handes stiffe, make antike faces, grinne, *mow and mop* like an ape,—then no doubt—the young girle is owle-blasted and *possessed*.” *Harsnet's Declaration*, p. 136. MALONE.

² — *possesses chamber-maids and waiting-women.*] Shakspeare has made Edgar, in his feigned distraction, frequently allude to a

GLO. Here, take this purse, thou whom the
heaven's plagues

Have humbled to all strokes: that I am wretched,
Makes thee the happier:—Heavens, deal so still!
Let the superfluous,³ and lust-dieted man,
That slaves your ordinance,⁴ that will not see

vile imposture of some English jesuits, at that time much the subject of conversation; the history of it having been just then composed with great art and vigour of stile and composition by Dr. S. Harsnet, afterwards archbishop of York, by order of the privy-council, in a work intituled, *A Declaration of egregious Popish Impostures to withdraw her Majesty's Subjects from their Allegiance, &c. practised by Edmunds, alias Weston, a Jesuit, and divers Romish Priests his wicked Associates*: printed 1603. The imposture was in substance this. While the Spaniards were preparing their armada against England, the jesuits were here busy at work to promote it, by making converts: one method they employed was to dispossess pretended demoniacs, by which artifice they made several hundred converts amongst the common people. The principal scene of this farce was laid in the family of one Mr. Edmund Peckham, a Roman-catholic, where Marwood, a servant of Antony Babington's (who was afterwards executed for treason) Trayford, an attendant upon Mr. Peckham, and Sarah and Friswood Williams, and Anne Smith, *three chambermaids* in that family, came into the priest's hands for cure. But the discipline of the patients was so long and severe, and the priests so elate and careless with their success, that the plot was discovered on the confession of the parties concerned, and the contrivers of it deservedly punished. The five devils here mentioned, are the names of five of those who were made to act in this farce upon the *chamber-maids and waiting-women*; and they were generally so ridiculously nick-named, that Harsnet has one chapter *on the strange names of their devils*; lest, says he, *meeting them otherwise by chance, you mistake them for the names of tapsters or jugglers.* WARBURTON.

The passage in crotches is omitted in the folio, because I suppose as the story was forgotten, the jest was lost. JOHNSON.

³ *Let the superfluous,*] Lear has before uttered the same sentiment, which indeed cannot be too strongly impressed, though it may be too often repeated. JOHNSON.

Superfluous is here used for one living in abundance.

WARBURTON.

⁴ *That slaves your ordinance, &c.*] The language of Shakspeare is

Because he doth not feel, feel your power quickly;
 So distribution should undo excess,
 And each man have enough.—Dost thou know Do-
 ver?

EDG. Ay, master.

GLO. There is a cliff, whose high and bending
 head

Looks fearfully in the confined deep:⁵
 Bring me but to the very brim of it,
 And I'll repair the misery thou dost bear,
 With something rich about me: from that place
 I shall no leading need.

very licentious, and his words have often meanings remote from the proper and original use. To *slave* or *beslave* another is to *treat him with terms of indignity*: in a kindred sense, to *slave the ordinance*, may be, to *sight or ridicule it*. JOHNSON.

To *slave an ordinance*, is to treat it as a *slave*, to make it subject to us, instead of acting in obedience to it.

So, in Heywood's *Brazen Age*, 1613:

" ——— none

" Could *slave* him like the the Lydian Omphale."

Again, in *A new Way to pay old Debts*, by Massinger:

" ——— that *slaves* me to his will." STEEVENS.

Heywood, in his *Pleasant Dialogues and Dramas*, 1637, uses this verb in the same sense:

" What shall I do? my love I will not *slave*

" To an old king, though he my love should *crave*."

Again, in Marston's *Malcontent*, 1604:

" O powerful blood, how dost thou *slave* their soul!"

That *slaves* your ordinance, is the reading of the folio. Both the quartos have—That *stands* your ordinance; perhaps for *with-stands*. *Stands*, however, may be right:—that *abides* your ordinance. The poet might have intended to mark the criminality of the *lust-dieted man* only in the subsequent words, *that will not see, because he doth not feel*. MALONE.

⁵ *Looks fearfully in the confined deep:*] So the folio. The quartos read—*Looks firmly*. Mr. Rowe and all the subsequent editors for *in read on*. I see no need of change. Shakspeare considered the sea as a *mirrour*. To look in a glass, is yet our colloquial phraseology. MALONE.

EDG. Give me thy arm ;
 Poor Tom shall lead thee.

[*Exeunt.*]

S C E N E II.

Before the duke of Albany's Palace.

Enter GONERIL and EDMUND ; Steward meeting them.

GON. Welcome, my lord : I marvel, our mild
 husband⁶
 Not met us on the way :—Now, where's your mas-
 ter ?

STEW. Madam, within ; but never man so chang'd :
 I told him of the army that was landed ;
 He smil'd at it : I told him, you were coming ;
 His answer was, *The worse* : of Gloster's treachery,
 And of the loyal service of his son,
 When I inform'd him, then he call'd me sot ?
 And told me, I had turn'd the wrong side out :—
 What most he should dislike, seems pleasant to
 him ;
 What like, offensive.

GON. Then shall you go no further.
 [To EDMUND.]
 It is the cowardly terror of his spirit,
 That dares not undertake : he'll not feel wrongs,

⁶ — — *our mild husband* —] It must be remembered that Albany, the husband of Goneril, disliked, in the end of the first act, the scheme of oppression and ingratitude. JOHNSON.

Which tie him to an answer: Our wishes, on the
way,

May prove effects.⁷ Back, Edmund, to my brother;
Hasten his musters, and conduct his powers:
I must change arms⁸ at home, and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us: ere long you are like to
hear,

If you dare venture in your own behalf,
A mistress's command. Wear this; spare speech;
[giving a favour.

Decline your head: this kiss, if it durst speak,
Would stretch thy spirits up into the air;⁹—
Conceive, and fare thee well.

⁷ ——— *Our wishes, on the way,*

May prove effects.] I believe the meaning of the passage to be this: "What we wish, before our march is at an end, may be brought to happen," i. e. the murder or despatch of her husband.—*On the way*, however, may be equivalent to the expression we now use, viz. *By the way*, or *By the by*, i. e. *en passant*. STEEVENS.

The wishes we have formed and communicated to each other, on our journey, may be carried into effect. M. MASON.

She means, I think, The wishes, which we expressed to each other on our way hither, may be completed, and prove effectual to the destruction of my husband. On her entrance she said,

"—— I marvel our mild husband

"Not met us *on the way*."

Again, more appositely, in *King Richard III*:

"Thou know'st our reasons, urg'd upon the way."

See also Florio's Italian Dictionary, 1598: "*Umbella*. A kind of round thing like a round skreene, that gentlemen use in Italie in time of summer,—to keep the sunne from them, when they are riding *by the way*. MALONE.

⁸ *I must change arms*——] Thus the quartos. The folio reads—*change names*. STEEVENS.

⁹ *Decline your head: this kiss, if it durst speak,*

Would stretch thy spirits up into the air;] She bids him decline his head, that she might give him a kiss (the steward being present) and that it might appear only to him as a whisper. STEEVENS.

EDM. Yours in the ranks of death.

GON.

My most dear Gloster!

[Exit EDMUND.

O, the difference of man, and man! ² To thee
A woman's services are due; my fool
Usurps my bed. ³

STEW.

Madam, here comes my lord.

[Exit Steward.

Enter ALBANY.

GON. I have been worth the whistle. ⁴

ALB.

O Goneril!

You are not worth the dust which the rude wind

² *O, the difference of man and man!* Omitted in the quartos.

STEEVENS.

Some epithet to *difference* was probably omitted in the folio.

MALONE.

According to the present regulation of this passage, the measure is complete. STEEVENS.

³ — my fool

Usurps my bed.] One of the quartos reads:

My fool usurps my head; the other,

My foot usurps my body. STEEVENS.

The quarto of which the first signature is A, reads—My foot usurps my head. Some of the copies of quarto B, have—My foot usurps my body; others—A fool usurps my bed. The folio reads—My fool usurps my body. MALONE.

⁴ *I have been worth the whistle.*] This expression is a reproach to Albany for having neglected her; *though you disregard me thus, I have been worth the whistle, I have found one that thinks me worth calling.* JOHNSON.

This expression is a proverbial one. Heywood in one of his dialogues, consisting entirely of proverbs, says:

“It is a poor dog that is not worth the whistling.”

Goneril's meaning seems to be—*There was a time when you would have thought me worth the calling to you; reproaching him for not having summoned her to consult with on the present critical occasion.* STEEVENS.

I think Mr. Steevens's interpretation the true one. MALONE.

Blows in your face.—I fear your disposition :⁵
 That nature, which contemns its origin,
 Cannot be border'd certain in itself ;⁶
 She that herself will sliver and disbranch⁷
 From her material sap,⁸ perforce must wither,

⁵ ——— *I fear your disposition :*] These words, and the lines that follow to *monsters of the deep*, are found in the quartos, but are improperly omitted in the folio. They are necessary, as Mr. Pope has observed, “to explain the reasons of the detestation which Albany here expresses to his wife.” MALONE.

⁶ *That nature, which contemns its origin,*
Cannot be border'd certain in itself ;] The sense is, That nature which is arrived to such a pitch of unnatural degeneracy, as to contemn its origin, cannot from thenceforth be *restrained within any certain bounds*, but is prepared to break out into the most monstrous excesses every way, as occasion or temptation may offer. HEATH.

⁷ *She that herself will sliver and disbranch—*] To *sliver* signifies to tear off or disbranch. So, in *Macbeth* :

“ ——— slips of yew

“ *Sliver'd* in the moon's eclipse.” WARBURTON.

⁸ *She that herself will sliver and disbranch*

From her material sap ;] She who breaks the bonds of filial duty, and becomes wholly alienated from her father, must wither and perish, like a branch separated from that *sap* which supplies it with nourishment, and gives life to the *matter* of which it is composed. So, in *A Brief Chronycle concernynge the examinacyon and death of Syr Johan Oldcastle*, 1544 : “Then sayd the lorde Cobham, and spredde his armes abroad : This is a very crosse, yea and so moche better than your crosse of *wode*, in that yt was created as God : yet will I not seke to have yt worshipped. Than sayd the byshop of London, Syr, ye wote wele that he dyed on a *materyall* crosse.”

Mr. Theobald reads *maternal*, and Dr. Johnson thinks that the true reading. Syr John Froissart's *Chronicle* (as Dr. Warburton has observed) in the title-page of the English translation printed in 1525, is said to be *translated out of French to our material English tongue* by John Bourchier. And I have found *material* (from *mater*) used in some other old books for *maternal*, but neglected to note the instances. I think, however, that the word is here used in its ordinary sense. *Maternal sap* (or any synonymous words,) would introduce a mixed and confused metaphor. *Material sap* is

And come to deadly use.⁹

GON. No more; the text is foolish.

ALB. Wisdom and goodness to the vile seem
vile:

Filths favour but themselves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious aged man,
Whose reverence the head-lugg'd bear would lick,²
Most barbarous, most degenerate! have you madded.
Could my good brother suffer you to do it?
A man, a prince, by him so benefited?
If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,³
'Twill come,
Humanity must perforce prey on itself,
Like monsters of the deep.⁴

GON.

Milk-liver'd man!

strictly correct. From the word *herself* to the end, the *branch* was the figurative object of the poet's thought. MALONE.

Throughout the plays of our author I do not recollect a single instance of the adjective—*maternal*. STEEVENS.

⁹ *And come to deadly use.*] Alluding to the *use* that witches and enchanters are said to make of *wither'd branches* in their charms. A fine insinuation in the speaker, that she was ready for the most unnatural mischief, and a preparative of the poet to her plotting with the bastard against her husband's life. WARBURTON.

Dr. Warburton might have supported his interpretation by the passage in *Macbeth*, quoted in the preceding page, n. 7. MALONE.

² — *would lick,*] This line, which had been omitted by all my predecessors, I have restored from the quartos. STEEVENS.

³ — *these vile offences,*] In some of the impressions of quarto B, we find—*this* vile offences; in others, and in quarto A,—*the* vile. This was certainly a misprint for *these*. MALONE.

⁴ — *like monsters of the deep.*] Fishes are the only animals that are known to prey upon their own species. JOHNSON.

That bear'st a cheek for blows, a head for wrongs ;
 Who hast not in thy brows an eye discerning
 Thine honour from thy suffering ; that not know'st,⁵
 Fools do those villains pity,⁶ who are punish'd
 Ere they have done their mischief. Where's thy
 drum ?

France spreads his banners in our noiseless land ;
 With plumed helm thy slayer begins threats !
 Whilst thou, a moral fool, sit'st still, and cry'st,
Alack! why does he so ?

ALB.

See thyself, devil!

Proper deformity⁷ seems not in the fiend
 So horrid, as in woman.

GON.

O vain fool!

ALB. Thou changed and self-cover'd thing,⁸ for
 shame,

⁵ ——— *that not know'st, &c.*] The rest of this speech is omitted in the folio. STEEVENS.

⁶ *Fools do those villains pity, &c.*] She means, that *none but* fools would pity those villains, who are prevented from executing their malicious designs, and punished for their evil intention. It is not clear whether this fiend means her father, or the king of France. If these words were intended to have a retrospect to Albany's speech, which the word *pity* might lead us to suppose, Lear must be in her contemplation ; if they are considered as connected with what follows—*Where's thy drum ? &c.* the other interpretation must be adopted. The latter appears to me the true one ; and perhaps the punctuation of the quarto, in which there is only a comma after the word *mischief*, ought to have been preferred.

MALONE.

I do not perceive, to what the word—*fiend*, in the fourth line of the foregoing note, refers. STEEVENS.

⁷ *Proper deformity* ———] i. e. Diabolic qualities appear not so horrid in the devil to whom they belong, as in woman who unnaturally assumes them. WARBURTON.

⁸ *Thou changed and self cover'd thing.*] Of these lines there is but one copy, and the editors are forced upon conjecture. They have published this line thus :

Thou chang'd, and *self-converted* thing ;
 but I cannot but think that by *self-cover'd* the author meant, thou

Be-monster not thy feature.⁹ Were it my fitness
To let these hands obey my blood,²
They are apt enough to dislocate and tear
Thy flesh and bones:—Howe'er thou art a fiend,
A woman's shape doth shield thee.

GON. Marry, your manhood now!—

Enter a Messenger.

ALB. What news?

MES. O, my good lord, the duke of Cornwall's
dead;
Slain by his servant, going to put out
The other eye of Gloster.

ALB. Gloster's eyes!

that hast *disguised* nature by wickedness; thou that hast *hid* the woman under the fiend. JOHNSON.

This and the next speech are wanting in the folio. STEEVENS.

The following words *bemonster not thy nature*, seem rather to support the reading of the former editors, which was *self-converted*; and a thought somewhat similar occurs in Fletcher's play of *The Captain*, where the father says to Lelia:

"——— Oh, good God!

"To what an impudence, thou wretched woman,

"Hast thou begot thyself again!"—— M. MASON.

By thou *self-cover'd* thing, the poet, I think, means, thou who hast put a *covering on thyself*, which nature did not give thee. The covering which Albany means, is, the semblance and appearance of a fiend. MALONE.

⁹ *Be-monster not thy feature.*] *Feature* in Shakspeare's age meant the general cast of countenance, and often beauty. Bullokar, in his *Expositor*, 1616, explains it by the word, "handiomeness, comeliness, beautie." MALONE.

² *To let these hands obey my blood,*] As this line wants a foot, perhaps our author wrote:

"To let these hands of mine obey my blood,—."

So, in *King John*:

"—— This hand of mine

"Is yet a maiden and innocent hand." STEEVENS.

MES. A fervant that he bred, thrill'd with remorse,
Oppos'd against the act, bending his sword
To his great master; who, thereat enrag'd,
Flew on him, and amongst them fell'd him dead:²
But not without that harmful stroke, which since
Hath pluck'd him after.

ALB. This shows you are above,
You justicers,³ that these our nether crimes
So speedily can venge!—But, O poor Gloster!
Lost he his other eye?

MES. Both, both, my lord.—
This letter, madam, craves a speedy answer;
'Tis from your sister.

GON. [*Aside.*] One way I like this well;⁴
But being widow, and my Gloster with her,
May all the building in my fancy⁵ pluck
Upon my hateful life: Another way,
The news is not so tart.—I'll read, and answer.

[*Exit.*]

ALB. Where was his son, when they did take
his eyes?

MES. Come with my lady hither.

² — and amongst them fell'd him dead:] i. e. they (Cornwall and his other servants) amongst them fell'd him dead. MALONE.

³ You justicers,] Most of the old copies have *justices*; but it was certainly a misprint. The word *justicer* is used in two other places in this play; and though printed rightly in the folio, is corrupted in the quarto in the same manner as here. Some copies of quarto B read rightly—*justicers*, in the line before us. MALONE.

⁴ One way I like this well;] Goneril's plan was to poison her sister—to marry Edmund—to murder Albany—and to get possession of the whole kingdom. As the death of Cornwall facilitated the last part of her scheme, she was pleased at it; but disliked it, as it put it in the power of her sister to marry Edmund. M. MASON.

⁵ — all the building in my fancy —] So, in *Coriolanus*, Act II. sc. i. “— the buildings in my fancy.” STEEVENS.

ALB. He is not here.

MES. No, my good lord; I met him back again.

ALB. Knows he the wickedness?

MES. Ay, my good lord; 'twas he inform'd
against him;

And quit the house on purpose, that their punish-
ment

Might have the freer course.

ALB. Gloster, I live

To thank thee for the love thou show'dst the king,

And to revenge thine eyes.—Come hither, friend;

Tell me what more thou knowest. [Exeunt.]

[S C E N E III.⁶

The French Camp, near Dover.

*Enter KENT, and a Gentleman.*⁷

KENT. Why the king of France is so suddenly
gone back⁸ know you the reason?

⁶ [*Scene III.*] This scene, left out in all the common books, is restored from the old edition; it being manifestly of Shakspeare's writing, and necessary to continue the story of Cordelia, whose behaviour is here most beautifully painted. POPE.

The scene seems to have been left out only to shorten the play, and is necessary to continue the action. It is extant only in the quarto, being omitted in the first folio. I have therefore put it between crotchets. JOHNSON.

⁷ —a Gentleman.] The gentleman whom he sent in the foregoing act with letters to Cordelia. JOHNSON.

⁸ *Why the king of France is so suddenly gone back &c.*] The king of France being no longer a necessary personage, it was fit that some pretext for getting rid of him should be formed,

GENT. Something he left imperfect in the state,
Which since his coming forth is thought of; which
Imports to the kingdom so much fear and danger,
That his personal return was most requir'd,
And necessary.

KENT. Who hath he left behind him general?

GENT. The Marechal of France, Monsieur le
Fer.⁹

KENT. Did your letters pierce the queen to any
demonstration of grief?

GENT. Ay, sir;² she took them, read them in
my presence;

And now and then an ample tear trill'd down
Her delicate cheek: it seem'd, she was a queen
Over her passion; who, most rebel-like,
Sought to be king o'er her.

before the play was too near advanced towards a conclusion. Decency required that a Monarch should not be silently shuffled into the pack of insignificant characters; and therefore his dismissal (which could be effected only by a sudden recall to his own dominions) was to be accounted for before the audience. For this purpose, among others, the present scene was introduced. It is difficult indeed to say what use could have been made of the King, had he appeared at the head of his own armament, and survived the murder of his queen. His conjugal concern on the occasion, might have weakened the effect of Lear's parental sorrow; and, being an object of respect as well as pity, he would naturally have divided the spectator's attention, and thereby diminished the consequence of Albany, Edgar, and Kent, whose exemplary virtues deserved to be ultimately placed in the most conspicuous point of view.

STEEVENS.

⁹ *The Marechal of France, Monsieur le Fer.*] Shakspeare seems to have been poor in the names of Frenchmen, or he would scarce have given us here a *Monsieur le Fer* as marechal of France, after he had appropriated the same appellation to a common soldier, who was *fer'd*, *ferreted*, and *ferk'd*, by Pistol in *King Henry V.*

STEEVENS.

² *Ay, sir;*] The quartos read—*I say.* The correction was made by Mr. Theobald. MALONE.

KENT.

O, then it mov'd her.

GENT. Not to a rage: patience and sorrow strove³
 Who should express her goodliest. You have seen
 Sunshine and rain at once: her smiles and tears
 Were like a better day:⁴ Those happy smiles,⁵

³ ——— *patience and sorrow strove* —] The quartos for *strove* have *streme*. Mr. Pope made the correction. MALONE.

⁴ ——— *her smiles and tears*

Were like a better day:] It is plain, we should read—*a wetter May*, i. e. A spring season wetter than ordinary. Warburton.

The thought is taken from Sidney's *Arcadia*, p. 244. "Her tears came dropping down like rain in sunshine." Cordelia's behaviour on this occasion is apparently copied from *Philoclea's*. The same book, in another place, says,——"that her tears followed one another like a precious rope of pearl." The quartos read,—*a better way*, which may be an accidental inversion of the M.

A *better day*, however, is the *best day*, and the *best day* is a day most favourable to the productions of the earth. Such are the days in which there is a due mixture of rain and sunshine.

It must be observed that the *comparative* is used by Milton and others, instead of the *positive* and *superlative*, as well as by Shakespeare himself, in the play before us:

"The *safer* sense will ne'er accommodate

"Its master thus."

Again, in *Macbeth*:

"—— it had cow'd my *better* part of man."

Again,

"—— Go not my horse the *better*."

Mr. Pope makes no scruple to say of Achilles, that:

"The Pelian javelin in his *better* hand

"Shot trembling rays," &c.

i. e. his *best* hand, his *right*. STEEVENS.

Doth not Dr. Warburton's alteration infer that Cordelia's sorrow was superior to her patience? But it seem'd that she was a queen over her passion; and the smiles on her lip appeared not to know that tears were in her eyes. "Her smiles and tears were like a *better day*," or "like a *better May*," may signify that they were like such a season where sunshine prevailed over rain. So, in *All's Well that ends Well*, A & V. sc. iii. we see in the king "*sunshine and hail at once*, but to the brightest beams distracted clouds give way: the time is fair again, and he is like a *day of season*," i. e. a *better day*. TOLLET.

That play'd on her ripe lip, seem'd not to know
 What guests were in her eyes; which parted thence,
 As pearls from diamonds dropp'd.⁶—In brief, for-
 ROW

Both the quartos read—a *better way*; which being perfectly unintelligible, I have adopted part of the emendation introduced by Dr. Warburton. The late editions have given—a *better day*, a reading which first appeared in a note of Mr. Theobald's. A *better day*, however it be understood, is, in my opinion, inconsistent with the context. If a *better day* means either a *good day*, or the *best day*, it cannot represent Cordelia's smiles and tears; for neither the one or the other necessarily implies *rain*, without which, there is nothing to correspond with her *tears*; nor can a *rainy day* occasionally brightened by sunshine, with any propriety be called a *good* or the *best day*. We are compelled therefore to make some other change.

A *better May*, on the other hand, whether we understand by it, a good May, or a May better than ordinary, corresponds exactly with the preceding image; for in every May rain may be expected, and in a good, or a better May than ordinary, the sunshine, like Cordelia's smiles, will predominate. With respect to the corrupt reading, I have no great faith in the inversion of the *w* at the press, and rather think the error arose in some other way.

Mr. Steevens has quoted a passage from Sidney's *Arcadia*, which Shakspeare may have had in view. Perhaps the following passage in the same book, p. 163, edit. 1593, bears a still nearer resemblance to that before us: "And with that she prettily *smiled*, which mingled with her *tears*, one could not tell whether it were a mourning pleasure, or a delightful sorrow; but like when a few *April drops* are scattered by a gentle zephyrus among fine-coloured flowers." MALONE.

Mr. Malone reads—a *better May*.—As objections may be started against either reading, I declare my inability to decide between them. I have therefore left that word in the text which I found in possession of it. STEEVENS.

⁵ ——— *smiles*,] The quartos read *smilets*. This may be a diminutive of Shakspeare's coinage. STEEVENS.

⁶ *As pearls from diamonds dropp'd*.— &c.] In *The Two Gentlemen of Verona* we have the same image:

"A sea of melting *pearl*, which some call *tears*."

MALONE.

The harshness of the foregoing line in the speech of the *Gentleman*, induces me to believe that our author might have written:

Would be a rarity most belov'd, if all
Could so become it.

KENT. Made she no verbal question?

GENT. 'Faith, once, or twice,⁸ she heav'd the
name of *father*

Pantingly forth, as if it press'd her heart;

Cry'd, *Sisters! sisters!—Shame of ladies! sisters!*

*Kent! father! sisters! What? i' the storm? i' the
night?*

*Let pity not be believed!*⁹—There she shook
The holy water from her heavenly eyes,

“ Like pearls from diamonds dropping.”

The idea might have been taken from the ornaments of the ancient carcanet or necklace, which frequently consisted of table *diamonds* with *pearls* appended to them, or, in the jewellers phrase *dropping* from them. Pendants for the ear are still called—*drops*.

A similar thought to this of Shakspeare, occurs in Middleton's *Game at Chesse*, no date:

“ — the holy dew lies like a pearl

“ Dropt from the opening eye-lids of the morn

“ Upon the bashful rose.”

Milton has transplanted this image into his *Lycidas*:

“ Under the opening eye-lids of the morn.” STEEVENS.

⁷ *Made she no verbal question?*] Means only, Did she enter into no conversation with you? In this sense our poet frequently uses the word *question*, and not simply as the act of *interrogation*. Did she give you to understand her meaning *by words* as well as by the foregoing external testimonies of sorrow?

So, in *All's Well that ends Well*:

“ — she told me

“ In a sweet verbal brief,” &c. STEEVENS.

⁸ 'Faith, once, or twice,] Thus the quartos. Mr. Pope and the subsequent editors read—*Fes, once, &c.* Regan in a subsequent scene, in like manner, uses the rejected word, however inelegant it may now appear:

“ *Faith, he is posted hence on serious matter.*” MALONE.

⁹ *Let pity not be believed!*] i. e. Let not such a thing as pity be supposed to exist! Thus the old copies; but the modern editors have hitherto read,

Let pity not believe it;— STEEVENS.

And clamour moisten'd:⁹ then away she started,
To deal with grief alone.

KENT. It is the stars,
The stars above us, govern our conditions;²
Else one self mate and mate³ could not beget
Such different issues. You spoke not with her since?

GENT. No.

KENT. Was this before the king return'd?

GENT. No, since.

KENT. Well, sir; The poor distress'd Lear is
i'the town:

Who sometime, in his better tune, remembers
What we are come about, and by no means
Will yield to see his daughter.

KENT. Why, good sir?

⁹ *And clamour moisten'd:*] It is not impossible but Shakspeare might have formed this fine picture of Cordelia's agony from holy writ, in the conduct of Joseph; who, being no longer able to restrain the vehemence of his affection, commanded all his retinue from his presence; and then *wept aloud*, and discovered himself to his brethren. THEOBALD.

Clamour moisten'd ——] That is, *her out-cries were accompanied with tears*. JOHNSON.

The old copies read—*And clamour moisten'd her*. I have no doubt that the word *her* was inserted by the compositor's eye glancing on the middle of the preceding line, where that word occurs; and therefore have omitted it. It may be observed that the metre is complete without this word. A similar error has happened in *The Winter's Tale*. See Vol. X. p. 177, n. 4. She *moisten'd clamour*, or the exclamations she had uttered, with tears. This is perfectly intelligible; but *clamour moisten'd her*, is certainly nonsense. MALONE.

² —— *govern our conditions;*] i. e. regulate our *dispositions*. See Vol. XIII. p. 494, n. 5. MALONE.

³ —— *one self mate and mate* ——] The same husband and the same wife. JOHNSON.

Self is used here, as in many other places in these plays, for *self-same*. MALONE.

KENT. A sovereign shame so elbows him: his
 own unkindness,
 That stripp'd her from his benediction, turn'd her
 To foreign casualties, gave her dear rights
 To his dog-hearted daughters,—these things sting
 His mind so venomously, that burning shame⁴
 Detains him from Cordelia.

GENT. Alack, poor gentleman!

KENT. Of Albany's and Cornwall's powers you
 heard not?

GENT. 'Tis so; they are afoot.⁵

KENT. Well, sir, I'll bring you to our master
 Lear,

And leave you to attend him: some dear cause⁶
 Will in concealment wrap me up awhile;
 When I am known aright, you shall not grieve
 Lending me this acquaintance. I pray you, go
 Along with me.] [*Exeunt.*

⁴ ——— *these things sting*

His mind so venomously, that burning shame —] The metaphor is here preserved with great knowledge of nature. The venom of poisonous animals being a high caustick salt, that has all the effect of fire upon the part. WARBURTON.

⁵ 'Tis so; they are afoot.] Dr. Warburton thinks it necessary to read, 'tis said; but the sense is plain, So it is that they are on foot. JOHNSON.

'Tis so, means, I think, I have heard of them; they do not exist in report only: they are actually on foot. MALONE.

⁶ Some dear cause — Some important business. See Vol. XVII. p. 191, n. 7. MALONE.

So, in *Romeo and Juliet*:

“ ——— a ring, that I must use.

“ In dear employment.” STEEVENS.

S C E N E IV.

*The same. A Tent.**Enter CORDELIA, Physician, and Soldiers.*

COR. Alack, 'tis he; why, he was met even now
 As mad as the vex'd sea: fingering aloud;
 Crown'd with rank fumiter, and furrow weeds,
 With harlocks, hemlock, ⁷ nettles, cuckoo-flowers,
 Darnel, ⁸ and all the idle weeds that grow
 In our sustaining corn.—A century send forth;
 Search every acre in the high-grown field,
 And bring him to our eye. [*Exit an Officer.*]—What
 can man's wisdom do,
 In the restoring his bereaved sense?
 He, that helps him, take all my outward worth.

PHY. There is means, madam:
 Our foster-nurse of nature is repose,

⁷ *With harlocks, hemlock, &c.*] The quartos read—With *hardocks*: the folio—With *hardokes*. MALONE.

I do not remember any such plant as a *hardock*, but one of the most common weeds is a *burdock*, which I believe should be read here; and so Hamner reads. JOHNSON.

Hardocks should be *harlocks*. Thus Drayton in one of his *Eclogues*:

“ The honey-suckle, the *harlocke*,

“ The lilly, and the lady-smocke,” &c. FARMER.

One of the readings offer'd by the quartos (though mis-spelt) is perhaps the true one. The *hoar-dock*, is the dock with whitish woolly leaves. STEEVENS.

⁸ *Darnel*,] According to Gerard, is the most hurtful of weeds among corn. It is mentioned in *The Witches of Lancashire*, 1634:

“ That cockle, *darnel*, poppy wild,

“ May choak his grain,” &c.

See Vol. XIV. p. 94, n. 9. STEEVENS.

The which he lacks; that to provoke in him,
Are many simples operative, whose power
Will close the eye of anguish.

COR. All blest's'd secrets,
All you unpublish'd virtues of the earth,
Spring with my tears! be aidant, and remediate,
In the good man's distress!—Seek, seek for him;
Lest his ungovern'd rage dissolve the life
That wants the means to lead it.⁹

Enter a Messenger.

MES. Madam, news;
The British powers are marching hitherward.

COR. 'Tis known before; our preparation stands
In expectation of them.—O dear father,
It is thy business that I go about;
Therefore great France
My mourning, and important² tears, hath pitied.
No blown ambition³ doth our arms incite,
But love, dear love, and our ag'd father's right:
Soon may I hear, and see him! [Exeunt.]

⁹ ——— *the means to lead it.*] The reason which should guide it.

JOHNSON.

² ——— *important* ———] In other places of this author for *impor-
tunate*. JOHNSON.

See Vol. X. p. 300, n. 8. The folio reads, *importuned*.

STEEVENS.

³ *No blown ambition* ———] No inflated, no swelling pride.
Beza on the Spanish armada:

“Quam bene te ambitio meruit vanissima, ventus,

“Et tumidos tumidæ vos superastis aquæ.” JOHNSON.

In *The Mad Lover* of Beaumont and Fletcher, the same epithet
is given to ambition.

Again, in *The Little French Lawyer*:

“I come with no *blown* spirit to abuse you.” STEEVENS.

S C E N E V.

*A Room in Gloster's Castle.**Enter REGAN and Steward.*

REG. But are my brother's powers fet forth?

STEW. Ay, madam.

REG. Himself

In person there?

STEW. Madam, with much ado:

Your sister is the better soldier.

REG. Lord Edmund spake not with your lord⁴
at home?

STEW. No, madam.

REG. What might import my sister's letter to
him?

STEW. I know not, lady.

REG. 'Faith, he is posted hence on serious mat-
ter.

⁴ ——— your lord —] The folio reads, *your lord*; and rightly. Goneril not only converses with Lord Edmund, in the Steward's presence, but prevents him from speaking to, or even seeing her husband. RITSON.

The quartos read—with your *lady*. In the manuscripts from which they were printed an L only was probably set down, according to the mode of that time. It could be of no consequence to Regan, whether Edmund spoke with Goneril *at home*, as they had travelled together from the earl of Gloster's castle to the duke of Albany's palace, and had on the road sufficient opportunities for laying those plans of which Regan was apprehensive. On the other hand, Edmund's abrupt departure without even speaking to the duke, to whom he was sent on a commission, could not but appear mysterious, and excite her jealousy. MALONE.

It was great ignorance, Gloster's eyes being out,
To let him live; where he arrives, he moves
All hearts against us: Edmund, I think, is gone,
In pity of his misery, to despatch
His nighted life; ⁵ moreover, to descry
The strength o' the enemy.

STEW. I must needs after him, madam, with my
letter. ⁶

REG. Our troops set forth to-morrow; stay with
us;

The ways are dangerous.

STEW. I may not, madam;

My lady charg'd my duty in this business.

REG. Why should she write to Edmund? Might
not you

Transport her purposes by word? Belike,
Something—I know not what:—I'll love thee
much,

Let me unseal the letter.⁷

STEW. Madam, I had rather—

REG. I know, your lady does not love her hus-
band;

I am sure of that: and, at her late being here,
She gave strange œiliads,⁸ and most speaking looks

⁵ *His nighted life;*] i. e. His life made dark as night, by the extinction of his eyes. STEEVENS.

⁶ ——— *with my letter.*] So the folio. The quartos read—*letters*. The meaning is the same. MALONE.

⁷ *Let me unseal &c.*] I know not well why Shakspeare gives the steward, who is a mere factor of wickedness, so much fidelity. He now refuses the letter; and afterwards, when he is dying, thinks only how it may be safely delivered. JOHNSON.

⁸ ——— *She gave strange œiliads,*] *Ocillade*, Fr. a cast, or significant glance of the eye.

To noble Edmund: I know, you are of her bosom.

STEW. I, madam?

REG. I speak in understanding; you are, I know it:⁹

Therefore, I do advise you, take this note:²

My lord is dead; Edmund and I have talk'd;

And more convenient is he for my hand,

Than for your lady's:—You may gather more.³

If you do find him, pray you, give him this;⁴

And when your mistress hears thus much from you,

I pray, desire her call her wisdom to her.

So, fare you well.

If you do chance to hear of that blind traitor,

Preferment falls on him that cuts him off.

STEW. 'Would I could meet him, madam! I would show

Greene, in his *Disputation between a He and She Coney-catcher*, 1592: speaks of "amorous glances, smirking ocelliades," &c.

STEEVENS.

⁹ *I speak in understanding; you are, I know it.*] Thus the folio. The quartos read—in understanding, for I know't. MALONE.

So, in *The Winter's Tale*: "I speak as my understanding instructs me." STEEVENS.

² ——— *I do advise you, take this note:*] *Note* means in this place not a letter, but a remark. Therefore observe what I am saying.

JOHNSON.

So, in *Measure for Measure*:

"——— takes note of what is done." STEEVENS.

³ ——— *You may gather more.*] You may infer more than I have directly told you. JOHNSON.

So, in *King Henry VI.* P. I:

"Thou art my heir; the rest I wish thee gather."

STEEVENS.

⁴ ——— *give him this;*] I suppose Regan here delivers a ring or some other favour to the Steward, to be conveyed to Edmund.

MALONE.

What party⁵ I do follow.

REG.

Fare thee well. [*Exeunt.*]

S C E N E VI.⁶

The Country near Dover.

Enter GLOSTER and EDGAR, dress'd like a Peasant.

GLO. When shall we come to the top of that
fame hill?

EDG. You do climb up it now: look, how we
labour.

GLO. Methinks, the ground is even.

EDG.

Horrible sleep:

Hark, do you hear the sea?

GLO.

No, truly.⁷

EDG. Why, then your other senses grow imper-
fect

By your eyes' anguish.

GLO.

So may it be, indeed:

Methinks, thy voice is alter'd;⁸ and thou speak'st
In better phrase, and matter, than thou didst.

⁵ *What party*——] Quarto, *What lady.* JOHNSON.

⁶ *Scene VI.*] This scene, and the stratagem by which Gloster
is cured of his desperation, are wholly borrowed from Sidney's
Arcadia, Book II. JOHNSON.

⁷ *No, truly.*] Somewhat, necessary to complete the measure,
is omitted in this or the foregoing hemistich. Sir Thomas Hanmer
supplies the defect, though perhaps but awkwardly, by reading —
No truly, not. STEEVENS.

⁸ —— *thy voice is alter'd; &c.*] Edgar alters his voice in order
to pass afterwards for a malignant spirit. JOHNSON.

EDG. You are much deceiv'd; in nothing am I
chang'd,
But in my garments.

GLO. Methinks, you are better spoken.

EDG. Come on, fir; here's the place:—stand
still.—How fearful

And dizzy 'tis, to cast one's eyes so low!⁸

The crows, and choughs, that wing the midway
air,

Show scarce so gross as beetles: Half way down
Hangs one that gathers samphire; dreadful trade!⁹

* — How fearful

And dizzy 'tis, to cast one's eyes so low!] This description has been much admired since the time of Addison, who has remarked, with a poor attempt at pleasantry, that “he who can read it without being giddy, has a very good head, or a very bad one.” The description is certainly not mean, but I am far from thinking it wrought to the utmost excellence of poetry. He that looks from a precipice finds himself assailed by one great and dreadful image of irresistible destruction. But this overwhelming idea is dissipated and enfeebled from the instant that the mind can restore itself to the observation of particulars, and diffuse its attention to distinct objects. The enumeration of the choughs and crows, the samphire-man, and the fishers, counteracts the great effect of the prospect, as it peoples the desert of intermediate vacuity, and stops the mind in the rapidity of its descent through emptiness and horror.

JOHNSON.

It is to be considered that Edgar is describing an imaginary precipice, and is not therefore supposed to be so strongly impressed with the dreadful prospect of inevitable destruction, as a person would be who really found himself on the brink of one.

M. MASON.

* — Half way down

Hangs one that gathers samphire; dreadful trade!] “Samphire grows in great plenty on most of the sea-cliffs in this country: it is terrible to see how people gather it, hanging by a rope several fathom from the top of the impending rocks as it were in the air.” *Smith's History of Waterford*, p. 315, edit. 1774. TOLLET.

This personage is not a mere creature of Shakspeare's imagination, for the gathering of samphire was literally a trade or common occupation in his time, it being carried and cried about the streets,

Methinks, he seems no bigger than his head:
 The fishermen, that walk upon the beach,
 Appear like mice; and von' tall anchoring bark,
 Diminish'd to her cock;² her cock, a buoy
 Almost too small for sight: The murmuring surge,
 That on the unnumber'd idle pebbles chafes,
 Cannot be heard so high:—I'll look no more;
 Lest my brain turn, and the deficient sight
 Topple down headlong.³

GLO. Set me where you stand.

EDG. Give me your hand: You are now within
 a foot

and much used as a pickle. So, in a song in Heywood's *Rape of Lucrece*, in which the cries of London are enumerated under the title of the cries of Rome:

"I ha' rock-samphier, rock-samphier;

"Thus go the cries in Rome's faire towne;

"First they go up street, and then they go downe;

"Buy a map, a mil-mat &c.

Again, in Venner's *Via recta*, &c. 4to. 1622: "Samphire is in like manner preserved in pickle, and eaten with meates. It is a very pleasant and familiar sauce, and agreeing with man's body."

MALONE.

² — her cock;] Her cock-boat. JOHNSON.

So, in *The Tragedy of Hoffman*, 1637:

"—I caused my lord to leap into the cock, &c.—at last our cock and we were cast ashore."

Again, in the ancient bl. l. comedy called *Common Conditions*:

"B. Lauche out the cocke, boies, and set the maister ashore.

"M. The cocke is laushed, eche man to his oare —

"M. Boie, come up, and grounde the cocke on the sande."

Again, in Barclay's *Ship of Fools*:

"—our ship can hold no more,

"Haufe in the cocke"—

Hence the term *cockswain*, a petty officer in a ship. STEEVENS.

³ Topple down headlong.] To *topple* is to *tumble*. The word has been already used in *Macbeth*. So, in Nash's *Lenten Stuff*, &c. 1599: "—fifty people *toppled* up their heels there." Again: "—he had thought to have *toppled* his burning car, &c. into the sea." STEEVENS.

Of the extreme verge: for all beneath the moon
Would I not leap upright.⁴

GLO. Let go my hand.
Here, friend, is another purse; in it, a jewel
Well worth a poor man's taking: Fairies, and gods,
Prosper it with thee! Go thou further off;
Bid me farewell, and let me hear thee going.

EDG. Now fare you well, good fir. [*Seems to go.*]

GLO. With all my heart.

⁴ — for all beneath the moon

Would I not leap upright.] But what danger is in leaping *upwards* or *downwards*? He who leaps thus must needs fall again on his feet upon the place from whence he rose. We should read:

Would I not leap outright;

i. e. forward: and then being on the verge of a precipice he must needs fall headlong. WARBURTON.

I doubt whether the word—*outright*, was even in use at the time when this play was written.

Upright, with the strict definition — “*perpendicularly erect*,” is absurd; for such a leap is *physically* impossible. *Upright* is barely expletive: “*upwards*,” — “*from the ground*.” FARMER.

One of the senses of the word *upright* in Shakspeare's time, was that in which it is now used. So, in *The Tempest*:

“ — time goes *upright* with his carriage.”

Again, in Florio's translation of Montaigne's *Essays*, 1603:

“ I have seene a man take his full carier: standing boult *upright* on both his feete in the saddle.”

And with this signification, I have no doubt it was used here. Every man who leaps, in his first effort to raise himself from the ground, *springs upright*. Far from thinking of leaping *forward*, for which, being certain destruction, nothing could compensate, Edgar says, he would not for all beneath the moon run the risk of even leaping *upwards*.

Dr. Warburton idly objects, that he who leaps upwards, must needs fall again on his feet upon the same place from whence he rose. If the commentator had tried such a leap *within a foot* of the edge of a precipice, before he undertook the revision of these plays, the world would, I fear, have been deprived of his labours.

Upright in our author's time meant also *supinus*. See Minshew's Dict. 1617: “*Upright*, or on the back, with the face upward. G. renversé, ventre en haut. L. *supinus*, *resupinus*,” but this sense is here inadmissible. MALONE.

EDG. Why I do trifle thus with his despair,
Is done to cure it.⁵

GLO. O you mighty gods!
This world I do renounce; and, in your sights,
Shake patiently my great affliction off:
If I could bear it longer, and not fall
To quarrel with your great opposeless wills,
My snuff and loathed part of nature, should
Burn itself out. If Edgar live, O, bless him! —
Now, fellow, fare thee well.

[*He leaps, and falls along.*

EDG. Gone, sir? farewell.⁶ —
And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft:⁷ Had he been where he thought,
By this, had thought been past. — Alive, or dead?
Ho, you sir! friend! — Hear you, sir? — speak!
Thus might he pass indeed:⁸ — Yet he revives:
What are you, sir?

⁵ *Why I do trifle thus with his despair,
Is done to cure it.*] Mr. Theobald and Dr. Warburton, who
read, with one of the quartos — 'Tis done, place an interrogation
point at the end of the first of these lines; but, in my opinion
improperly. STEEVENS.

Is done —] Thus the quarto A, and the folio. The other
quarto reads — 'Tis done. MALONE.

⁶ *Gone, sir? farewell.*] Thus the quartos and folio. The mo-
dern editors have been content to read — *Good, sir, &c.* STEEVENS.

They followed the arbitrary alteration of the editor of the second
folio. MALONE.

Perhaps, a mere typographical error. STEEVENS.

⁷ — *when life itself*

Yields to the theft:] When life is willing to be destroyed.

JOHNSON.

⁸ *Thus might he pass indeed:*] Thus might he *die* in reality.
We still use the word *passing bell*. JOHNSON.

So, in *King Henry VI.* P. II:

“Disturb him not, let him *pass* peaceably.” STEEVENS.

GLO.

Away, and let me die.

EDG. Had'st thou been aught but gossamer,
feathers, air, ²

So many fathom down precipitating,
Thou had'st shiver'd like an egg: but thou dost
breathe;

Hast heavy substance; bleed'st not; speak'st; art
found.

Ten masts at each make not the altitude, ³

Which thou hast perpendicularly fell;

Thy life's a miracle: Speak yet again.

GLO. But have I fallen, or no?

² *Had'st thou been aught but gossamer, feathers, air,]* *Gossamores*, the white and cobweb-like exhalations that fly about in hot sunny weather. Skinner says, in a book called *The French Gardiner*, it signifies the down of the sow-thistle, which is driven to and fro by the wind:

“As sure some wonder on the cause of thunder,

“On ebb and flood on gossamer and mist,

“And on all things, till that the cause is wist.” GREY.

The substance called Gossamer is formed of the collected webs of flying spiders, and during calm weather in Autumn sometimes falls in amazing quantities. HOLT WHITE.

See *Romeo and Juliet*. A & II. sc. vi. MALONE.

³ *Ten masts at each make not the altitude,]* So Mr Pope found it in the old editions; and seeing it corrupt, judiciously corrected it to *attacht*. But Mr. Theobald restores again the old nonsense, *at each*. WARBURTON.

Mr Pope's conjecture may stand if the word which he uses were known in our author's time, but I think it is of later introduction. We may say:

Ten masts *on end* — — JOHNSON.

Perhaps we should read — at *reach*, i. e. extent.

In Mr Rowe's editions it is, *Ten masts at least*. STEEVENS.

Ten masts at each make not the altitude,] i. e. each, at, or near, the other. Such I suppose the meaning if the text be right; but it is probably corrupt. The word *attach'd* certainly existed in Shakspeare's time, but was not used in the sense required here. In Bullokar's *English Expofitor*, 8vo. 1616 to *attach* is interpreted, “To take, lay hold on.” It was *verbum juris*. MALONE.

EDG. From the dread summit of this chalky
bourn : ⁴

Look up a height; — the shrill-gorg'd lark so far
Cannot be seen or heard: do but look up.

GLO. Alack, I have no eyes. —
Is wretchedness depriv'd that benefit,
To end itself by death? 'Twas yet some comfort,
When misery could beguile the tyrant's rage,
And frustrate his proud will.

EDG. Give me your arm :
Up: — So; — How is't? Feel you your legs? You
stand.

GLO. Too well, too well.

EDG. This is above all strangeness.
Upon the crown o' the cliff, what thing was that
Which parted from you?

GLO. A poor unfortunate beggar.

EDG. As I stood here below, methought, his eyes
Were two full moons; he had a thousand noses,
Horns whelk'd, ⁵ and wav'd like the enridged sea; ⁶

⁴ — — *chalky bourn*:] *Bourn* seems here to signify a *hill*. Its common signification is a *brook*. Milton in *Comus* uses *bosky bourn*, in the same sense perhaps with Shakspeare. But in both authors it may mean only a *boundary*. JOHNSON.

Here it certainly means "this chalky boundary of England, towards France." STEEVENS.

⁵ *Horns whelk'd*,] *Whelk'd*, I believe, signifies *varied with protuberances*. So, in *King Henry V.* Fluellen speaking of Bardolph: " — — his face is all bubukles, and *whelks*," &c. STEEVENS.

Twisted, convolved. A *welk* or *whilk* is a small shell-fish. Drayton's in his *Mortimeriados*, 4to. 1596, seems to use this participle in the sense of *rolling* or *curled*:

"The sunny palfreys have their traces broke,

"And setting fire upon the *welked* shrouds

"Now through the heaven flie gadding from the yoke."

MALONE.

⁶ — — *enridged sea*;] Thus the 4to. The folio *enraged*.

STEEVENS.

It was some fiend; Therefore, thou happy father,
Think that the clearest gods,⁷ who make them ho-
nours

Of men's impossibilities,⁸ have preserv'd thee.

GLO. I do remember now: henceforth I'll bear
Affliction, till it do cry out itself,

Enough, enough, and, die. That thing you speak of,
I took it for a man; often 'twould say,

The fiend, the fiend: he led me to that place.

EDG. Bear free and patient thoughts.⁹ — But who
comes here?

Enter LEAR, fantastically dressed up with flowers.

The safer sense will ne'er accommodate
His master thus.²

Enridged was certainly our author's word; for he has the same
expression in his *Venus and Adonis*:

"Till the wild waves will have him seen no more,
"Whose ridges with the meeting clouds contend."

MALONE.

⁷ — *the clearest gods,*] The purest; the most free from evil.
JOHNSON.

So, in *Timon of Athens*:

"Roots! you clear gods!"

See Vol. XVII. p. 88, n. 9. MALONE.

⁸ — *who make them honours*

Of men's impossibilities,] Who are graciously pleased to pre-
serve men in situations in which they think it impossible to escape:
Or, perhaps, who derive honour from being able to do what man
can not do. MALONE.

By *men's impossibilities* perhaps is meant, what men call impossi-
bilities, what appear as such to mere mortal beings. STEEVENS.

⁹ *Bear free and patient thoughts.*] To be melancholy is to have
the mind *chained down* to one painful idea; there is therefore great
propriety in exhorting Gloucester to *free thoughts*, to an emancipation
of his soul from grief and despair. JOHNSON.

² *The safer sense will ne'er accommodate*

His master thus.] I read:

The safer sense will ne'er accommodate

His master thus.

LEAR. No, they cannot touch me for coining;³
I am the king himself.

EDG. O thou side-piercing sight!

LEAR. Nature's above art in that respect. —
There's your press-money.⁴ That fellow handles
his bow like a crow-keeper:⁵ draw me a clothier's

“ Here is Lear, but he must be mad: his sound or *sane* senses
would never suffer him to be thus disguised.” JOHNSON,

I have no doubt but that *safer* was the poet's word. So, in
Measure for Measure:

“ Nor do I think the man of *safe* discretion

“ That does affect it.” STEEVENS.

³ — for coining;] So the quartos. Folio—for crying.

MALONE.

⁴ *There's your press-money.*] It is evident from the whole of this
speech, that Lear fancies himself in a battle: but, *There's your
press-money* has not been properly explained. It means the money
which was paid to soldiers when they were retained in the King's
service; and it appears from some antient statutes, and particularly
7 Henry VII. c. 1. and 3 Henry VIII. c. 5. that it was felony in
any soldier to withdraw himself from the King's service after re-
ceipt of this money, without special leave. On the contrary, he
was obliged at all times to hold himself in *readiness*. The term is
from the French “ *prest*,” *ready*. It is written *prest* in several
places in *King Henry VIIIth's* Book of household expences still
preserved in the Exchequer. This may serve also to explain the
following passage in A& V. sc. ii. “ And turn our *imprest* lances
in our eyes;” and to correct Mr. Whalley's note in *Hamlet*, A& I.
sc. i. — “ Why such *impress* of shipwrights?” DOUCE.

⁵ *That fellow handles his bow like a crow-keeper:*] Mr. Pope in
his last edition reads *cow-keeper*. It is certain we must read *crow-
keeper*. In several counties to this day, they call a stuffed figure,
representing a man, and armed with a bow and arrow, set up to
fright the crows from the fruit and corn, a *crow-keeper*, as well as
a *scare-crow*. THEOBALD.

This *crow-keeper* was so common in the author's time, that it is
one of the few peculiarities mentioned by Ortelius in his account
of our island. JOHNSON.

So, in the 48th *Idea* of Drayton:

“ Or if thou'lt not thy archery forbear,

“ To some base rustic do thyself prefer;

yard.⁹ — Look, look, a mouſe! Peace, peace;— this piece of toaſted cheefe will do't. — There's my gauntlet; I'll prove it on a giant. — Bring up the brown bills.² — O, well flown, bird! — i' the clout,³ i' the clout: hewgh! — Give the word.⁴

“ And when corn's ſown, or grown into the ear,

“ Praiſe thy quiver and turn *crow-keeper*.”

Mr. Tollet informs me, that Markham in his *Farewell to Huſbandry*, ſays, that ſuch ſervants are called field-keepers, or *crow-keepers*. STEEVENS.

So, in *Bonduca*, by Fletcher:

“ — Can theſe fight? They look

“ Like empty ſcabbards all; no mettle in them;

“ Like *men of clouts*, ſet to keep crows from orchards.”

See alſo *Romeo and Juliet*, A& I. ſc. iv. MALONE.

The following curious paſſage in Latimer's *Fruitful Sermons*, 1584, fol. 69. will ſhow how indiſpenſable was praſice to enable an archer to *handle his bow* ſkilfully. “ In my time (ſays the good biſhop) my poor father was diligent to teach me to ſhoote, as to learne me any other thing, and ſo I thinke other men did their children. He taught me how to draw, howe to lay my body in my bow, and not to drawe with ſtrength of armes as other nations doe, but with ſtrength of the bodye. I had my bowes bought me according to my age and ſtrength: as I encreaſed in them, ſo my bowes were made bigger and bigger: for men ſhall neuer ſhoote well, except they be brought up in it.” HOLT WHITE.

⁹ — *draw me a clothier's yard*.] Perhaps the poet had in his mind a ſtanza of the old ballad of *Chevy-Chace*:

“ An arrow of a *cloth-yard* long,

“ Up to the head drew he,” &c. STEEVENS.

² — *the brown bills*.] A *bill* was a kind of battle-axe, affixed to a long ſtaff:

“ Which is the conſtable's houſe?—

“ At the ſign of the *brown bill*.”

Blurt Mr. Conſtable, 1602.

Again, in Marlowe's *King Edward II*. 1622:

“ Lo, with a band of bowmen and of pikes,

“ *Brown bills*, and targetiers,” &c. STEEVENS.

See Vol VI. p. 303-4, n. 6. MALONE.

³ O, well flown, bird!—i' the clout, &c.] Lear is here raving.

EDG. Sweet marjoram.

LEAR. Pass.

GLO. I know that voice.

LEAR. Ha! Goneril! — with a white beard!⁵ —
They flatter'd me like a dog;⁶ and told me, I had
white hairs in my beard, ere the black ones were
there.⁷ To say *ay*, and *no*, to every thing I said! —
Ay and *no* too was no good divinity. When the

ing of archery, and shooting at *buts*, as is plain by the words in
the clout, that is, the *white* mark they set up and aim at: hence the
phrase, to *hit the white*. WARBURTON.

So, in *The Two Maids of Moreclacke*, 1609:

“Change your mark, shoot at a white; come flick me in the
clout, sir.”

Again, in *Tamburlaine*, &c. 1590:

“For kings are *clouts* that every man shoots at.”

Again, in *How to choose a good Wife from a bad One*, 1602:

“—— who could miss the *clout*,

“Having such steady aim?” ——

Mr. Heath thinks there can be no impropriety in calling an arrow
a *bird*, from the swiftness of its flight, especially when immediately
preceded by the words *well-flown*: but it appears that *well-flown bird*,
was the falconer's expression when the hawk was successful in her
flight; and is so used in *A Woman kill'd with Kindness*.

STEEVENS.

The quartos read — O, well flown bird in the *ayre*, hugh, give
the word. MALONE

⁴ —— Give the word.] Lear supposes himself in a garrison, and
before he lets Edgar pass, requires the watch-word. JOHNSON.

⁵ —— Ha! Goneril! — with a white beard!] So reads the folio,
properly; the quarto, whom the latter editors have followed, has,
Ha! Goneril, ha! Regan! they flattered me, &c. which is not so
forcible. JOHNSON.

⁶ They flatter'd me like a dog;] They played the spaniel to me.

JOHNSON.

⁷ —— and told me, I had white hairs in my beard, ere the black
ones were there.] They told me that I had the wisdom of age,
before I had attained to manhood. MALONE.

rain came to wet me⁸ once, and the wind to make me chatter; when the thunder would not peace at my bidding; there I found them, there I smelt them out. Go to, they are not men o' their words: they told me I was everything; 'tis a lie; I am not ague-proof.

GLO. The trick of that voice⁹ I do well remember: Is't not the king?

LEAR.

Ay, every inch a king:

When I do stare, see, how the subject quakes.^a
I pardon that man's life: What was thy cause? —
Adultery. —

Thou shalt not die: Die for adultery! No:
The wren goes, to't and the small gilded fly
Does lecher in my sight.

Let copulation thrive, for Gloster's bastard son
Was kinder to his father, than my daughters
Got 'tween the lawful sheets.

To't, luxury,³ pell-mell, for I lack soldiers. —
Behold yon' simpering dame,

⁸ — *When the rain came to wet me &c.*] This seems to be an allusion to king Canute's behaviour when his courtiers flattered him as lord of the sea. STEEVENS.

⁹ *The trick of that voice* —] *Trick* (says Sir Thomas Hanmer) is a word frequently used for the air, or that peculiarity in a face, voice, or gesture, which distinguishes it from others. We still say, "— he has a *trick* of winking with his eyes, of speaking loud," &c. STEEVENS.

See Vol. XI. p. 301, n. 4. MALONE.

^a *Ay, every inch a king:*

When I do stare, see, how the subject quakes.] So, in *Venus and Adonis*:

"Who, like a king perplexed in his throne,

"By their suggestion gives a deadly groan,

"Whereat each tributary subject quakes." MALONE.

³ *To't, luxury, &c.*] *Luxury* was the ancient appropriate term for incontinence. See Mr. Collins's note on *Troilus and Cressida*, A & V. sc. ii. STEEVENS.

Whose face between her forks ⁴ presageth snow;
 That minces virtue, ⁵ and does shake the head
 To hear of pleasure's name;
 The fitchew, ⁶ nor the soiled horse, ⁷ goes to't
 With a more riotous appetite.
 Down from the waist they are centaurs, ⁸
 Though women all above:
 But to the girdle ⁹ do the gods inherit,
 Beneath is all the fiends'; ² there's hell, there's
 darkness,

⁴ *Whose face between her forks—*] The construction is not "whose face between her forks," &c. but "whose face presageth snow between her forks." So, in *Timon*, Act IV. sc. iii:

"Whose blush doth thaw the consecrated snow

"That lies on Dian's lap." EDWARDS.

To preserve the modesty of Mr. Edwards's happy explanation, I can only hint a reference to the words *sourcheure* in Cotgrave's *Dictionary*. STEEVENS.

⁵ *That minces virtue,*] Whose virtue consists in appearance only; in an affected delicacy and prudery: who is as nice and squeamish in talking of virtue and of the frailer part of her sex, as a lady who walks mincingly along:

"—— and turn two mincing steps

"Into a manly stride." *Merchant of Venice*. MALONE.

This is a passage which I shall not venture to explain further than by recommending a reconsideration of the passage, quoted by Mr. Malone, from *The Merchant of Venice*. STEEVENS.

⁶ *The fitchew,*] A polecat. POPE.

⁷ —— nor the soiled horse,] *Soiled horse* is a term used for a horse that has been fed with hay and corn in the stable during the winter, and is turned out in the spring to take the first flush of grass, or has it cut and carried in to him. This at once cleanses the animal, and fills him with blood. STEEVENS.

⁸ *Down from the waist they are centaurs,*] In *The Malcontent*, is a thought as singular as this:

"'Tis now about the immodest waist of night."

STEEVENS.

⁹ *But to the girdle &c.*] To inherit in Shakspeare is, to possess. See Vol. IV. p. 249, n. 9. But is here used for only. MALONE.

² *Beneath is all the fiends';*] According to Grecian superstition;

there is the sulphurous pit, ³ burning, scalding, stench, consumption! —Fie, fie, fie! pah; pah! Give me an ounce of civet, good apothecary, to sweeten my imagination: there's money for thee.

GLO. O, let me kiss that hand!

LEAR. Let me wipe it first; it smells of mortality.

GLO. O ruin'd piece of nature! This great world shall so wear out to nought. —Dost thou know me?

LEAR. I remember thine eyes well enough. Dost thou squiny at me? ⁴ No, do thy worst, blind Cupid; I'll not love. —Read thou this challenge; mark but the penning of it.

GLO. Were all the letters funs, I could not see one.

EDG. I would not take this from report; —it is, And my heart breaks at it.

every limb of us was consigned to the charge of some particular deity. Gower, *De Confessione Amantis*, enlarges much on it, and concludes by saying:

“ And Venus through the letcherie
“ For whiche thei hir deifie,
“ *She kept all doune the remenant*
“ *To thilke office appertainant.*” COLLINS.

In the old copies the preceding as well as the latter part of Lear's speech is printed as prose. I doubt much whether any part of it was intended for metre. MALONE.

³ — — *there is the sulphurous pit, &c.*] Perhaps these lines should be regulated as follows:

There is the sulphurous pit, stench, burning, scalding,
Consumption: fie, fie, fie! pah! pah! pah!
An ounce of civet, &c. STEVENS.

⁴ *Dost thou squiny at me?*] To *squiny* is to look askint. The word is used by our poet's fellow-comedian, Robert Armin, in *A Nest of Ninnies* &c. 4to. 1609; “The world—*squinies* at this, and looks as one scorning.” MALONE.

LEAR. Read.

GLO. What with the case of eyes?⁵

LEAR. O, ho, are you there with me? No eyes in your head, nor no money in your purse? Your eyes are in a heavy case, your purse in a light: Yet you see how this world goes.

GLO. I see it feelingly.

LEAR. What, art mad? A man may see how this world goes, with no eyes. Look with thine ears: see how yon' justice rails upon yon' simple thief. Hark, in thine ear: Change places; and handy-dandy,⁶ which is the justice, which is the thief?—

⁵ *What, with the case of eyes?*] Mr. Rowe changed *the* into *this*, but without necessity. I have restored the old reading. The *case of eyes* is the *socket* of either eye. Statius in his first *Thebaid*, has a similar expression. Speaking of Oedipus he says:

“Tunc *vacuos orbes* crudum ac miserable vitæ

“Supplicium, ostentat cœlo, manibusque cruentis

“Pulsat *inane solum*.

“*Inane solum, i. e. vacui oculorum loci.*”

Shakspeare has the expression again in *The Winter's Tale*:

“—they seem'd almost, with flaring on one another, to tear the *cases* of their eyes.” STEEVENS.

In *Pericles, Prince of Tyre*, 1609, we have the same expression:

“——her eyes as jewel-like,

“And *cas'd* as richly.”

Again, *ibidem*:

“Her *eye-lids*, *cases* to those heavenly jewels

“Which Pericles hath lost,

“Begin to part their fringes of bright gold.”

This could not have been the author's word; for “*this case of eyes*” in the language of his time signified—*this pair of eyes*, a sense directly opposite to that intended to be conveyed. MALONE.

⁶ *Change places; and, handy-dandy,*] The words *change places*, *and*, are not in the quartos. *Handy-dandy* is, I believe, a play among children, in which something is shaken between two hands, and then a guess is made in which hand it is retained. See Florio's Italian Dict. 1598: “*Bazzicchiare*. To shake between two hands; to play *handy-dandy*.” Coles in his Latin Dict. 1679:

Thou hast seen a farmer's dog bark at a beggar?

GLO. Ay, sir.

LEAR. And the creature run from the cur?
There thou might'st behold the great image of
authority: a dog's obey'd in office.—

Thou rascal beadle, hold thy bloody hand:

Why dost thou lash that whore? Strip thine own
back;

Thou hotly lust'st to use her in that kind

For which thou whipp'st her. The usurer hangs
the cozener.

Through tatter'd clothes small vices do appear;

Robes, and furr'd gowns, hide all.⁷ Plate fin⁸
with gold,

And the strong lance of justice hurtless breaks:

Arm it in rags, a pigmy's straw doth pierce it.

None does offend, none, I say, none; I'll able 'em;⁹

renders "to play handy-dandy," by *digitis micare*; and he is followed by Ainsworth; but they appear to have been mistaken; as is Dr. Johnson in his definition in his Dictionary, which seems to have been formed on the passage before us, misunderstood. He says, Handy-dandy is, "a play in which children *change hands and places*." MALONE.

⁷ *Robes, and furr'd gowns, hide all.*] So, in *The Rape of Lucrece*:

"Hiding base fin in pleats of majesty." MALONE.

From *hide all* to *accuser's lips*, the whole passage is wanting in the first edition, being added, I suppose, at his revival. JOHNSON.

⁸ *Plate fin*——] The old copies read—*Place fin*. Mr. Pope made the correction. MALONE.

So, in *King Richard II*:

"Thus plated in habiliments of war." STEEVENS.

⁹ —— *I'll able 'em*:] An old phrase signifying to qualify, or uphold them. So Scogan, contemporary with Chaucer, says:

"Set all my life after thyne ordinaunce,

"And *able me* to mercie or thou deme." WARBURTON.

So Chapman, in his comedy of *The Widow's Tears*, 1612:

"Admitted! ay, into her heart, and I'll *able* it."

STEEVENS.

Take that of me, my friend, who have the power
To seal the accuser's lips. Get thee glass eyes;
And, like a scurvy politician, seem
To see the things thou dost not.—Now, now, now,
now:

Pull off my boots:—harder, harder; so

EDG. O, matter and impertinency mix'd!
Reason in madness!

LEAR. If thou wilt weep my fortunes, take my
eyes.

I know thee well enough; thy name is Gloster:
Thou must be patient; we came crying hither.
Thou know'st, the first time that we smell the air,
We wawl, and cry:²—I will preach to thee; mark
me.

GLO. Alack, alack the day!

LEAR. When we are born, we cry, that we are
come
To this great stage of fools;—— This a good
block?³——

² *Thou know'st, the first time that we smell the air,
We wawl, and cry: }*

“ Vagituque locum lugubri complet, ut æquum est

“ Cui tantum in vitâ restat transire malorum.” *Lucretius.*

STEEVENS.

³ —— *This a good block?* } Perhaps, we should read ——

'Tis a good block. RITSON.

Upon the king's saying, *I will preach to thee*, the poet seems to have meant him to pull off his *hat*, and keep turning it and feeling it, in the attitude of one of the preachers of those times, (whom I have seen so represented in ancient prints,) till the idea of *felt*, which the good *hat* or *block* was made of, raises the stratagem in his brain of shoeing a troop of horse with a substance soft as that which he held and moulded between his hands. This makes him start from his preachment. — *Block* anciently signified the *head part* of the hat, or *the thing on which a hat is formed*, and sometimes the hat itself. — See *Much Ado about Nothing*: “He wears his faith but as the fashion of his *hat*; it changes with the next *block*.”

It were a delicate stratagem, to shoe
A troop of horse with felt: ⁴ I'll put it in proof;

Again, in Beaumont and Fletcher's *Wit at several Weapons*:

"I am so haunted with this broad-brim'd hat

"Of the last progress block, with the young hatband."

Again, in *The Two Merry Milkmaids*, 1620: "— my haberdasher has a new block, and will find me and all my generation in beavers," &c.

Again, in Decker's *Gul's Hornbook*, 1609: "— that cannot observe the time of his hatband, nor know what fashion'd block is most kin to his head; for in my opinion, the braine that cannot chuse his felt well," &c.

Again, in *The Seven deadly Sinnes of London* by Decker, 1606. "— The blocke for his head alters faster than the feltmaker can fitte him."

Again, in *Run and a great Cast*, an ancient collection of Epigrams, 4to. without date, Epigram 46. In *Sextinum*:

"A pretty blocke Sextinus names his hat;

"So much the fitter for his head by that." STEEVENS.

⁴ *It were a delicate stratagem, to shoe*

A troop of horse with felt: } i. e. with flocks kneaded to a mass, a practice I believe sometimes used in former ages, for it is mentioned in *Ariosto*:

"— fece nel cader strepito quanto

"Avesse avuto sotto i piedi il feltro." JOHNSON.

Shakspeare however might have adopted the stratagem of shoeing a troop of horse with felt, from the following passage in *Fenito's Tragicall Discourses*, 4to. b. l. 1567: "— he attyreth himselfe for the purpose in a night-gowne girt to hym, with a paire of shoes of fette, leaste the noyse of his feete shoulde discover his goinge." P. 58.

Again, in *Hay any Worke for a Cooper*, an ancient pamphlet, no date: "Their adversaries are very eager: the saints in heaven have felt o' their tongues." STEEVENS.

This "delicate stratagem" had actually been put in practice about fifty years before Shakspeare was born, as we learn from Lord Herbert's *Life of Henry the Eighth*, p. 41. "And now," says that historian, "having feasted the ladies royally for divers daies, he [Henry] departed from Tournay to Lisle, [Oct 13, 1513,] whither he was invited by the lady Margaret, who caused there a julle to be held in an extraordinary manner; the place being a fore-room raised high from the ground by many steps, and paved with black square stones like marble; while the horses, to

And when I have stolen upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill.⁵

Enter a Gentleman, with Attendants.

GENT. O, here he is; lay hand upon him.—Sir,
Your most dear daughter—

LEAR. No rescue? What, a prisoner? I am even
The natural fool of fortune.⁶—Use me well;
You shall have ransom. Let me have a surgeon,
I am cut to the brains.

GENT. You shall have any thing.

LEAR. No seconds? All myself?
Why, this would make a man, a man of salt,⁷
To use his eyes for garden water-pots,
Ay, and for laying autumn's dust.⁸

prevent sliding, were shod with felt or flocks (the Latin words are *feltro sine tormento*): after which the ladies danced all night."

MALONE.

⁵ *Then, kill, kill, &c.*] This was formerly the word given in the English army, when an onset was made on the enemy. So, in *Venus and Adonis*:

" Gives false alarms, suggesteth mutiny,

" And in a peaceful hour doth cry, *kill, kill.*"

Again, in *The Mirrour for Magistrates*, 1610, p. 315:

" For while the Frenchmen fresh assaulted still,

" Our Englishmen came boldly forth at night,

" Crying, Saint George, Salisbury, *kill, kill,*

" And offer'd freshly with their foes to fight." MALONE.

⁶ *The natural fool of fortune.*] So, in *Romeo and Juliet*:

" O, I am fortune's fool!" STEEVENS.

⁷ — a man of salt,] *A man of salt is a man of tears.* In *All's Well that ends Well*, we meet with—" your salt tears' head;" and in *Troilus and Cressida*, " the salt of broken tears." Again, in *Coriolanus*:

" He has betray'd your business, and given up,

" For certain drops of salt, your city Rome." MALONE.

⁸ *Ay, and for laying autumn's dust.*] These words are not in the *olio*. MALONE.

GENT. Good fir,⁹—

LEAR. I will die bravely, like a bridegroom:
What?

I will be jovial; come, come; I am a king,
My masters, know you that?

GENT. You are a royal one, and we obey you.

LEAR. Then there's life in it.² Nay, an you get
it, you shall get it by running. Sa, fa, fa, fa.

[Exit, running; Attendants follow.]

GENT. A sight most pitiful in the meanest wretch;
Past speaking of in a king!—Thou hast one daughter,
ter,

Who redeems nature from the general curse
Which twain have brought her to.

EDG. Hail, gentle fir.

GENT. Sir, speed you: What's your will?

EDG. Do you hear aught, fir, of a battle toward?

GENT. Most sure, and vulgar: every one hears
that,

Which can distinguish sound.

EDG. But, by your favour,
How near's the other army?

GENT. Near, and on speedy foot; the main defence
cry

For the sake of metre, I have here repeated the preposition—
for, which appears to have been accidentally omitted in the old
copies. STEEVENS.

⁹ Gent. *Good fir,*] These words I have restored from one of the
quartos. In the other, they are omitted. The folio reads:

— a smug bridegroom— STEEVENS.

² *Then there's life in it.*] The case is not yet desperate.

JOHNSON.

So, in *Antony and Cleopatra*:

“There's sap in't yet.” STEEVENS.

Stands on the hourly thought.³

EDG. I thank you, fir: that's all.

GENT. Though that the queen on special cause
is here,
Her army is mov'd on.

EDG. I thank you, fir. [*Exit* Gent.]

GLO. You ever-gentle gods, take my breath from
me;

Let not my worser spirit⁴ tempt me again
To die before you please!

EDG. Well pray you, father.

GLO. Now, good fir, what are you?

EDG. A most poor man, made tame by fortune's
blows;⁵

Who, by the art of known and feeling sorrows,⁶

³ ——— *the main descry*

Stands on the hourly thought.] The main body is expected to be descry'd every hour. The expression is harsh. JOHNSON.

⁴ ——— *my worser spirit* ———] By this expression may be meant—*my evil genius.* STEEVENS.

⁵ ——— *made tame by fortune's blows.*] So, in *Much ado about nothing*:

"*Taming my wild heart to thy gentle hand.*"

The quartos read:

——— *made lame by fortune's blows.* STEEVENS.

The folio has—*made tame to fortune's blows.* I believe the original is here, as in many other places, the true reading. So, in our poet's 37th Sonnet:

"*So I, made lame by fortune's dearest spight,—.*"

MALONE.

⁶ *Who, by the art of known and feeling sorrows,*] i. e. Sorrows past and present. WARBURTON.

Haud ignara mali, miseris succurrere disco.

I doubt whether *feeling* is not used, with our poet's usual licence, for *felt*. Sorrows known, not by relation, but by experience.

MALONE.

Am pregnant to good pity. Give me your hand,
I'll lead you to some biding.

GLO. Hearty thanks;
The bounty and the benison of heaven
To boot, and boot!

Enter Steward.

STEW. A proclaim'd prize! Most happy!
That eyeless head of thine was first fram'd flesh
To raise my fortunes.—Thou old unhappy traitor,
Briefly thyself remember:⁷—The sword is out
That must destroy thee.

GLO. Now let thy friendly hand
Put strength enough to it. [EDGAR *opposes*.

STEW. Wherefore, bold peasant,
Dar'st thou support a publish'd traitor? Hence;
Lest that the infection of his fortune take
Like hold on thee. Let go his arm.

EDG. Chill not let go, zir, without vurther'cation.

STEW. Let go, slave, or thou diest.

EDG. Good gentleman, go your gait,⁸ and let
poor volk pass. And ch'ud ha' been zwagger'd
out of my life, 'twould not ha' been zo long as 'tis

⁷ *Briefly thyself remember:] i. e.* Quickly recollect the past offences
of thy life, and recommend thyself to heaven. *WARBURTON.*

So Othello says to Desdemona:

“If you bethink yourself of any crime,
“Unreconcil'd as yet to heaven and grace,
“Solicit for it straight.” *MALONE.*

⁸ — go your gait,] *Gang your gait* is a common expression in
the North. In the last rebellion, when the Scotch soldiers had
finished their exercise, instead of our term of dismissal, their phrase
was, *gang your gaits.* *STEEVENS.*

by a vortnight, Nay, come not near the old man;
Keep out, che vor'ye,⁹ or ise try whether your
costard² or my bat³ be the harder: Ch'll be plain
with you.

STEW. Out, dunghill!

EDG. Ch'll pick your teeth, zir: Come; no
matter vor your foins.⁴

[*They fight; and EDGAR knocks kim down.*

STEW. Slave, thou hast slain me:—Villain, take
my purse;

If ever thou wilt thrive, bury my body;
And give the letters, which thou find'st about me,
To Edmund earl of Gloster;⁵ seek him out

⁹ — *che vor'ye,*] *I warn you.* Edgar counterfeits the western
dialect. JOHNSON.

When our ancient writers have occasion to introduce a rustick,
they commonly allot him this Somersetshire dialect. Mercury; in
the second book of Ovid's *Metamorphosis*, assumes the appearance
of a clown, and our translator *Golding* has made him speak with
the provinciality of Shakspeare's Edgar. STEEVENS.

² — *your costard* —] *Costard*, i. e. head. So, in *K. Richard III.*:
“Take him over the *costard* with the hilt of thy sword.”

STEEVENS.

³ — *my bat* —] i. e. club. So, in *Spenser*:

“— a handsome *bat* he held,

“On which he leaned, as one far in eld.”

Again, in *Mucedorus*, 1598:

“With this my *bat* I will beat out thy brains.”

Again, in *The Pinner of Wakefield*, 1599:

“— let every thing be ready,

“And each of you a good *bat* on his neck.” STEEVENS.

Rather in this place a *staff*. In Suffex a walking-stick is called
a *bat*. *Bats* and *clubs* are distinguished in *Coriolanus*, Act I. sc. i.
“where go you with *bats* and *clubs*.” HOLT WHITE.

⁴ — *no matter vor your foins.*] *To foin*, is to make what we
call a *thrust* in fencing. Shakspeare often uses the word.

⁵ *To Edmund earl of Gloster;*] Mr. Smith has endeavoured,

Upon the British party :——O, untimely death!
[*Dies.*

EDG. I know thee well : A serviceable villain ;
As duteous to the vices of thy mistress,
As badness would desire.

GLO. What, is he dead ?

EDG. Sit you down, father ; rest you. —
Let's see his pockets : these letters, that he speaks
of,

May be my friends. — He's dead ; I am only sorry
He had no other death's-man. — Let us see : —
Leave, gentle wax ; and, manners, blame us not :
To know our enemies' minds, we'd rip their hearts ;
Their papers, is more lawful.⁶

without any success, to prove in a long note, that we ought to read — *letter* both here and below, because the Steward had only one letter in his pocket, namely that written by Goneril. But there is no need of change, for *letters* formerly was used like *epistolæ* in Latin, when one only was intended. So, in A& I. sc. v. Lear says to Kent, “ Go, you, before to Gloster, with *these letters* ;” and Kent replies, “ I will not sleep, my lord, till I have delivered your *letter*.” Again, in A& IV. sc. v. the Steward says to Regan, “ I must needs after him, madam, with my *letters*,” meaning only Goneril's letter, which Edgar presently reads. Such, as I observed on that passage, is the reading of the original quarto copies, which in the folio is changed to *letter*. Whether the Steward had also a letter from Regan, it is not here necessary to inquire. The words which he uses, do not, for the reason I have assigned, necessarily imply two letters : and as Edgar finds no letter from Regan, we may infer that when she said to the Steward in a former scene, *take thou this*, she gave him a ring or some other token of regard for Edmund, and not a letter. MALONE.

⁶ *To know our enemies' minds, we'd rip their hearts ;*

Their papers, is more lawful.] This is darkly expressed : the meaning is, Our enemies are put upon the rack, and torn in pieces to extort confession of their secrets ; to tear open their letters is more lawful. WARBURTON.

—— *we'd rip* ——] Thus the quartos. The folio reads — *we rip*. The editor of the second folio, imagining that *papers* was

[reads.] *Let our reciprocal vows be remember'd. You have many opportunities to cut him off: if your will want not, time and place will be fruitfully offered. There is nothing done, if he return the conqueror: Then am I the prisoner, and his bed my gaol; from the loath'd warmth whereof deliver me, and supply the place for your labour.*

*Your wife, (so I would say,) and your affectionate servant,*⁷

Goneril.

O undistinguish'd space of woman's will!⁸—
A plot upon her virtuous husband's life;
And the exchange, my brother!—Here, in the
fands,
Thee I'll rake up, the post unsanctified⁹

the nominative case, for is substituted *are*: Their papers *are* more lawful. But the construction is,—*to rip* their papers, is more lawful. His alteration, however, has been adopted by the modern editors. MALONE.

⁷ ——— *affectionate servant,*] After *servant*, one of the quartos has this strange continuation: “——and for you her owne for venter, Gonerill.” STEEVENS.

In this place I have followed the quarto of which the first signature is A. The other reads—“Your (wife, so I would say) your affectionate servant;” and adds the words mentioned by Mr. Steevens. The folio, reads—“Your (wife, so I would say) affectionate servant, Goneril.” MALONE.

⁸ *O undistinguish'd space of woman's will!*] Thus the folio. The quartos read—of woman's *wil*! The meaning (says Dr. Warburton in Sir Thomas Hanmer's edition,) is, “The variations in a woman's will are so sudden, and their liking and loathing follow so quick upon each other, that there is no distinguishable space between them.” MALONE.

I believe, the plain meaning is—*O undistinguishing licentiousness of a woman's inclinations!* STEEVENS.

⁹ *There I'll rake up, the post unsanctified &c.*] I'll cover thee. In Staffordshire, to *rake* the fire, is to cover it with fuel for the night. JOHNSON.

Of murderous lechers: and, in the mature time,
 With this ungracious paper strike the sight
 Of the death-practis'd duke:² For him 'tis well,
 That of thy death and business I can tell.

[Exit EDGAR, dragging out the body.]

GLO. The king is mad: How stiff is my vile
 sense,

That I stand up, and have ingenious feeling³
 Of my huge sorrows! Better I were distract:
 So should my thoughts be sever'd⁴ from my griefs;
 And woes, by wrong imaginations, lose
 The knowledge of themselves.

Re-enter EDGAR.

EDG. Give me your hand:
 Far off, methinks, I hear the beaten drum.
 Come, father, I'll bestow you with a friend.

[*Exeunt.*]

The epithet, *unsanctified*, refers to his want of burial in *consecrated* ground. STEEVENS.

² ——— *the death-practis'd duke:*] The duke of Albany, whose death is machinated by *practise* or treason. JOHNSON.

³ ——— *and have ingenious feeling* —] *Ingenious feeling* signifies a feeling from an understanding not disturbed or disordered, but which, representing things as they are, makes the sense of pain the more exquisite. Warburton.

⁴ ——— *sever'd* ———] The quartos read *fenced*. STEEVENS.



R. Smirke pinx.

SHAKSPEARE.

King Lear

ACT. IV. SCEN. VII.

M. F. Geisler sculpsit.

S C E N E VII.

*A Tent in the French camp. LEAR on a bed, asleep;
Physician, Gentleman,⁵ and Others, attending:
Enter CORDELIA and KENT.*

COR. O thou good Kent, how shall I live, and
work,
To match thy goodness? My life will be too short,
And every measure fail me.⁶

KENT. To be acknowledg'd, madam, is o'er-
pay'd.
All my reports go with the modest truth;
Nor more, nor clipp'd, but so.

COR. Be better suited;⁷
These weeds are memories of those worser hours:⁸

* — *Physician, Gentleman, &c.*] In the quartos the direction is, "Enter CORDELIA, KENT, and Doctor," omitting by negligence the *Gentleman*, who yet in those copies is a speaker in the course of the scene, and remains with KENT, when the rest go out. In the folio, the direction is, "Enter CORDELIA, KENT, and Gentleman;" to the latter of whom all the speeches are given, which in the original copies are divided between the *physician* and the *Gentleman*. I suppose, from a penury of actors, it was found convenient to unite the two characters, which, we see, were originally distinct. Cordelia's words, however, might have taught the editor of the folio to have given the *gentleman* whom he retained the appellation of *Doctor*:

"Be govern'd by your knowledge, and proceed

"I' the sway of your own will." MALONE.

* — *every measure fail me.*] All good which I shall allot thee, or measure out to thee, will be scanty. JOHNSON.

⁷ *Be better suited:*] i. e. Be better dress'd, put on a better suit of clothes. STEEVENS.

⁸ *These weeds are memories of those worser hours:*] *Memories,*

I pr'ythee, put them off.

KENT. Pardon me, dear madam;
Yet to be known, shortens my made intent:⁹
My boon I make it, that you know me not,
Till time and I think meet.

COR. Then be it so, my good lord.—How does
the king? [to the Physician.

PHYS. Madam, sleeps still.

COR. O you kind gods,
Cure this great breach in his abused nature?
The untun'd and jarring senses, O, wind up
Of this child-changed father!²

i. e. Memorials, remembrancers. Shakspeare uses the word in the same sense, *As You Like It*, A&II. sc. iii:

“O, my sweet master! O you memory
“Of old Sir Rowland!” — STEEVENS.

So, in Stowe's *Survey of London*, 1618:—“A printed memorie hanging up in a table at the entrance into the church-door.”

MALONE.

⁹ — my made intent:] There is a dissonancy of terms in *made intent*; one implying the idea of a thing done, the other, undone. I suppose Shakspeare wrote—*laid intent*, i. e. projected.
WARBURTON.

An intent *made*, is an intent *formed*. So we say in common language, to *make a design*, and to *make a resolution*. JOHNSON.

² *Of this child-changed father!*] i. e. Changed to a child by his years and wrongs; or perhaps, reduced to this condition by his children. STEEVENS.

Lear is become insane, and this is the change referred to. Insanity is not the property of second childhood, but dotage. Consonant to this explanation is what Cordelia almost immediately adds:

“O my dear father! restoration hang
“Thy medicine on my lips: and let this kiss
“Repair those violent harms, that my two sisters
“Have in thy reverence made!” HENLEY.

Of this child-changed father!] That is *changed by his children*; a father, whose jarring senses have been untuned by the monstrous

PHYS. So please your majesty,
That we may wake the king? he hath slept long.

COR. Be govern'd by your knowledge, and proceed

I' the sway of your own will. Is he array'd?

GENT. Ay, madam;³ in the heaviness of his sleep,

We put fresh garments on him.

PHYS. Be by, good madam, when we do awake him;

I doubt not of his temperance.

COR. Very well.⁴

PHYS. Please you, draw near.—Louder the musick there.⁵

ingratitude of his daughters. So, *care-craz'd*, crazed by care; *wave-worn*, worn by the waves; *woe-wearied*, harried by woe; &c. MALONE.

³ *Ay, Madam; &c.*] The folio gives these four lines to a *Gentleman*. One of the quartos (they were both printed in the same year, and for the same printer) gives the two first to the *Doctor*, and the two next to *Kent*. The other quarto appropriates the two first to the *Doctor*, and the two following ones to a *Gentleman*. I have given the two first, which best belong to an attendant, to the *Gentleman* in waiting, and the other two to the *Physician*, on account of the caution contained in them, which is more suitable to his profession. STEEVENS.

In the folio the *Gentleman* and (as he is here called) the *physician*, is one and the same person. RITSON.

⁴ *Very well.*] This and the following line I have restored from the quartos. STEEVENS.

⁵ — *Louder the musick there.*] I have already observed in a note on *The Second Part of King Henry IV.* Vol. XIII. p. 192, n. 4, that Shakspeare considered *soft musick* as favourable to sleep. Lear, we may suppose, had been thus composed to rest; and now the Physician desires *louder musick* to be played, for the purpose of waking him. So again, in *Pericles, Prince of Tyre*, 1609, Cerimon, to recover Thaisa, who had been thrown into the sea, says,

COR. O my dear father! Restoration, hang
Thy medicine on my lips;⁶ and let this kiss
Repair those violent harms, that my two sisters
Have in thy reverence made!

KENT.

Kind and dear princess!

COR. Had you not been their father, these white
flakes

Had challeng'd pity of them. Was this a face
To be expos'd against the warring winds?
[To stand' against the deep dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning? to watch (poor perdu!)
With this thin helm?⁸] Mine enemy's dog,⁹

"The rough and woeful musick that we have,
Cause it to sound, 'beseech you."

Again, in *The Winter's Tale*:

"Musick, awake her; strike!" MALONE.

⁶ ——— Restoration, hang

Thy medicine on my lips;] This is fine. She invokes the goddess
of health, Hygeia, under the name of *Restoration*, to make her
the minister of her rites, in this holy office of recovering her fa-
ther's lost senses. WARBURTON.

Restoration is no more than *recovery* personified. STEEVENS.

⁷ [*To stand &c.*] The lines within crotchets are omitted in the
folio. JOHNSON.

⁸ ——— to watch (*poor perdu!*)

With this thin helm?] The allusion is to the forlorn-hope in
an army, which are put upon desperate adventures, and called in
French *enfants perdus*. These *enfants perdus* being always slightly
and badly armed, is the reason that she adds, *With this thin helm?*
i. e. bare-headed. WARBURTON.

Dr. Warburton's explanation of the word *perdu* is just, though
the latter part of his assertion has not the least foundation. Paulus
Jovius, speaking of the body of men who were anciently sent on
this desperate adventure, says, "*Hos ab immoderata fortitudine
perditos vocant, & in summo honore atque admiratione habent.*"
It is not likely that those who deserved so well of their country
for exposing themselves to certain danger, should be sent out,
summa admiratione, and yet slightly and badly armed.

Though he had bit me, should have stood that night
Against my fire; And wast thou fain, poor father,

The same allusion occurs in Sir W. Davenant's *Love and Honour*, 1649:

" ——— I have endur'd
" Another night would tire a *perdu*,
" More than a wet furrow and a great frost."

Again, in Cartwright's *Ordinary*:

" ——— as for *perdues*,
" Some choice sous'd fish, brought couchant in a dish
" Among some fennel or some other grafs,
" Shows how they lye i' th' field." STEEVENS.

In Polemon's *Collection of Battels*, 4to. bl. l. printed by Bynnesman, p. 98, an account of the battle of Marignano is translated from Jovius, in which is the following passage: — "They were very chosen felowes taken out of all the Cantons, men in the prime of youth, and of singular forwardnesse: who by a very auncient order of that country, that by dooyng some deede of passyng prowesse they may obtaine rare honour of warrefare before they be growen in yeares, doe of themselves request all perillous and harde pieces of service, and often use with deadlye praise to runne unto proposed death. These men do they call, of their immoderate fortitude and stoutnesse, the desperats forlorne hopen, and the Frenchmen *enfants perdus*: and it is lawfull for them, by the prerogative of their prowesse, to beare an ensigne, to have conducte and double wages all their life long. Neyther are the forlorne knowen from the rest by anye other marke and cognisance than the plumes of white feathers, the which, after the manner of captaines, they doe tourn behinde, waveryng over theyr shoulder with a brave kynde of riot."

Again, in Bacon's *Apology*, touching the late Earl of Essex, 12mo. 1651, p. 105: " ——— you have put me like one of those that the Frenchmen call *Enfans perdus* that serve on foot before horsemen." REED.

Amongst other desperate services in which the forlorn hope, or *enfants perdus*, were engaged, the night-watches seem to have been a common one. So Beaumont and Fletcher:

" I am set here like a *perdu*,
" To watch a fellow that has wrong'd my mistress."

Little French Lawyer, Act II. sc. ii. WHALLEY.

With this thin helm?] With this thin covering of hair.

MALONE.

* ——— Mine enemy's dog,] Thus the folio. Both the quartos

To hovel thee with swine, and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder, that thy life and wits at once
Had not concluded all.^a—He wakes; speak to him.

PHYS. Madam, do you; 'tis fittest.

COR. How does my royal lord? How fares your
majesty?

LEAR. You do me wrong, to take me out o' the
grave:—

Thou art a foul in blifs; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.

COR. Sir, do you know me?

LEAR. You are a spirit, I know; When did you
die?

COR. Still, still, far wide!

PHYS. He's scarce awake; let him alone awhile.

LEAR. Where have I been? Where am I?—Fair
day-light?—

I am mightily abus'd.³—I should even die with
pity,

To see another thus.—I know not what to say.—
I will not swear, these are my hands:—let's see;
I feel this pin prick. 'Would I were assur'd
Of my condition.

read, *Mine injurious dog*. Possibly the poet wrote—*Mine injurer's*
dog. STEEVENS.

^a *Had not concluded all.*] *It is wonder that thy wits and life had*
not all ended. JOHNSON.

So, in Spenser's *Faery Queen*, c. viii:

“Ne spared they to strip her naked *all*.”

Again, in *Timon*:

“And dispossess her *all*.” STEEVENS.

³ *I am mightily abus'd.*] I am strangely imposed on by appear-
ances; I am in a strange mist of uncertainty. JOHNSON.

COR. O, look upon me, fir,
And hold your hands in benediction o'er me:—
No, fir, you must not kneel.⁵

LEAR. Pray, do not mock me:⁶
I am a very foolish fond old man,
Fourscore and upward;⁷ and, to deal plainly,
I fear, I am not in my perfect mind.⁸
Methinks, I should know you, and know this man;
Yet I am doubtful: for I am mainly ignorant
What place this is; and all the skill I have
Remembers not these garments; nor I know not
Where I did lodge last night: Do not laugh at me;

⁵ *No, fir, you must not kneel.*] This circumstance I find in the old play on the same subject, apparently written by another hand, and published before any edition of Shakspeare's tragedy had made its appearance. As it is always difficult to say whether such accidental resemblances proceed from imitation, or a similarity of thinking on the same occasion, I can only point out this to the reader, to whose determination I leave the question.

STEEVENS.

The words, *No, fir*, are not in the folio. MALONE.

⁶ *Pray, do not mock me:*] So, in *The Winter's Tale*, A & V:

“ — Let no man mock me,
“ For I will kiss her.” STEEVENS.

⁷ *Fourscore and upward;*] Here the folio (and the folio only) adds—*not an hour more or less*. The authenticity of this passage Sir Joshua Reynolds justly suspects. It was probably the interpolation of some player, and is better omitted, both in regard to sense and versification. STEEVENS.

The words *not an hour more or less*, are judiciously reprobated by Mr. Steevens as the interpolation of some foolish player. We should therefore read:

Fourscore and upward; and, to deal plainly *with you*.

RITSON.

⁸ *I fear, I am not in my perfect mind.*] The quarto reads:

I fear, I am not perfect in my mind. JOHNSON.

So one of the quartos. The other reads according to the present text. STEEVENS.

For, as I am a man, I think this lady
To be my child Cordelia.

COR. And so I am, I am.

LEAR. Be your tears wet? Yes, 'faith. I pray,
weep not:

If you have poison for me, I will drink it.
I know, you do not love me; for your sisters
Have, as I do remember, done me wrong:
You have some cause, they have not.

COR. No cause, no cause.

LEAR. Am I in France?

KENT. In your own kingdom, sir.

LEAR. Do not abuse me.

PHYS. Be comforted, good madam: the great
rage,

You see, is cur'd⁹ in him: [and yet² it is danger
To make him even o'er the time he has lost.³]

⁹ — is cur'd —] Thus the quartos. The folio reads,
— is kill'd. STEEVENS.

² — [and yet &c] This is not in the folio. JOHNSON.

³ To make him even o'er the time he has lost.] i. e. To reconcile
it to his apprehension. WARBURTON.

The uncommon verb—to *even*, occurs again in *Cymbeline*, A& III.
sc. iv:

“ There's more to be consider'd; but we'll *even*

“ All that good time will give us.”

The meaning there seems to be, we will fully employ all the
time we have. So here the Physician says, that it is dangerous to
draw from Lear a full relation of all that he felt or suffered while
his reason was disturbed; to make him employ as much time in
the recital of what has befallen him as passed during his state of
insanity. MALONE.

I believe, Dr. Warburton's explanation is just. The poor old
king had nothing to tell, though he had much to hear. The
speaker's meaning therefore I conceive to be—it is dangerous to
render all that passed during the interval of his insanity, *even* (i. e.
plain or level,) to his understanding, while it continues in its
present state of uncertainty. STEEVENS.

Desire him to go in ; trouble him no more,
Till further settling.

COR. Will't please your highness walk ?

LEAR. You must bear with me :
Pray now, forget and forgive : I am old, and
foolish.

[*Exeunt* LEAR, CORDELIA, Physician, and *Attendants*.]

[GENT. Holds it true, fir,⁴
That the duke of Cornwall was so slain ?

KENT. Most certain, fir.

GENT. Who is conductor of his people ?

KENT. As 'tis said,

The bastard son of Gloster.

GENT. They say, Edgar,
His banish'd son, is with the earl of Kent
In Germany.

KENT. Report is changeable.
'Tis time to look about ; the powers o' the kingdom
Approach apace.

GENT. The arbitrement is like to be a bloody.
Fare you well, fir. [*Exit*.]

KENT. My point and period will be thoroughly
wrought,
Or well, or ill, as this day's battle's fought.] [*Exit*.]

⁴ *Holds it true, fir,*] What is printed in crotchets is not in the folio. It is at least proper if not necessary ; and was omitted by the author, I suppose, for no other reason than to shorten the representation. JOHNSON.

It is much more probable, that it was omitted by the players, after the author's departure from the stage, without consulting him. His plays have been long exhibited with similar omissions, which render them often perfectly unintelligible. The loss however is little felt by the greater part of the audience, who are intent upon other matters. MALONE.

A C T V. S C E N E I.

The Camp of the British Forces, near Dover.

Enter, with drums and colours, EDMUND, REGAN, Officers, Soldiers, and Others.

EDM. Know of the duke, if his last purpose hold ;
Or, whether since he is advis'd by aught
To change the course : He's full of alteration,⁵
And self-reproving :—bring his constant pleasure.⁶
[*To an Officer, who goes out.*

REG. Our sister's man is certainly miscarried.

EDM. 'Tis to be doubted, madam.

REG. Now, sweet lord,
You know the goodnefs I intend upon you :
Tell me,—but truly,—but then speak the truth,
Do you not love my sister ?

EDM. In honour'd love.

[REG. But have you never' found my brother's
way

⁵ — of alteration,] One of the quartos reads,
— of abdication. STEEVENS.

⁶ — his constant pleasure.] His settled resolution. JOHNSON.
So, before :

“ We have this hour a constant will” &c.

See p. 268, n. 2. STEEVENS.

⁷ But have you never &c.] The first and last of these speeches, printed within crotchets, are inserted in Sir Thomas Hanmer's, Mr. Theobald's, and Dr. Warburton's editions ; the two intermediate ones, which were omitted in all others, I have restored from the old quartos, 1608. Whether they were left out through negligence, or because the imagery contained in them might be thought too luxuriant, I cannot determine ; but sure a material injury is done

To the forefended place?⁸

EDM. That thought abuses you.⁹

REG. I am doubtful that you have been conjunct
And bosom'd with her,² as far as we call hers.

EDM. No, by mine honour, madam.]

REG. I never shall endure her: Dear my lord,
Be not familiar with her.

EDM. Fear me not:—

She, and the duke her husband, —

Enter ALBANY, GONERIL, and Soldiers.

GON. I had rather lose the battle, than that sister
Should loosen him and me. [*Aside.*

ALB. Our very loving sister, well be met.—
Sir, this I hear, — The king is come to his daughter,

to the character of the Bastard by the omission; for he is made to deny that flatly at first, which the poet only meant to make him evade, or return slight answers to, till he is urged so far as to be obliged to shelter himself under an immediate falsehood. Query, however, whether Shakspeare meant us to believe that Edmund had actually found his way *to the forefended place*? STEEVENS.

⁸ ——— forefended place?] *Forefended* means *prohibited, forbidden*. So, in *King Henry VI. P. I.*:

“ Now, heaven *forefend*! the holy maid with child?”

STEEVENS.

⁹ *That thought abuses you.*] That thought imposes on you: you are deceived. This speech and the next are found in both the quartos, but omitted in the folio. MALONE.

² ——— bosom'd with her,] *Bosom'd* is used in this sense by Heywood, in *The Fair Maid of the West*, 1631:

“ We'll crown our hopes and wishes with more pomp.

“ And sumptuous cost, than Priam did his son

“ That night he *bosom'd* Helen.”

Again, in Heywood's *Silver Age*, 1613:

“ With fair Alcmena, she that never *bosom'd*

“ Mortal, save thee.” STEEVENS.

With others, whom the rigour of our state
 Forc'd to cry out. [Where I could not³ be honest,
 I never yet was valiant: ⁴ for this business,
 It toucheth us as France invades our land,
 Not bolds the king; ⁵ with others, whom, I fear,
 Most just and heavy causes make oppose.⁶

³ — [*Where I could not* —] What is within the crotchets is omitted in the folio. STEEVENS.

⁴ — *Where I could not be honest, I never yet was valiant:*] This sentiment has already appeared in *Cymbeline*:

*Thou may'st be valiant in a better cause,
 But now thou seem'st a coward.*

Again, in an ancient MS. play, entituled, *The second Maiden's Tragedy*:

" That worke is never undertooke with corage,
 " That makes his master blush." STEEVENS.

⁵ *Not bolds the king:*] The quartos read *bolds*, and this may be the true reading. *This business* (says Albany) *touches us as France invades our land, not as it bolds the king, &c.* i. e. *emboldens* him to assert his former title. Thus in the ancient interlude of *Hycke Scorne*:

" Alas, that I had not one to bold me! " STEEVENS.

⁶ *Sir, this I hear, —* [as far as to] — *make oppose.*] The meaning is, The king, and others whom we have opposed are come to Cordelia. I could never be valiant but in a just quarrel. We must distinguish; it is just in one sense and unjust in another. As France invades our land I am concerned to repel him; but as he holds, entertains, and supports the king, and others whom I fear many just and heavy causes make, or compel, as it were, to oppose us, I esteem it unjust to engage against them. This speech, thus interpreted according to the common reading, is likewise very necessary: for otherwise Albany, who is characterised as a man of honour and observer of justice, gives no reason for going to war with those, whom he owns had been much injured under the countenance of his power.

WARBURTON.

The quartos read — *For this I hear, &c.* Perhaps Shakspeare wrote — *Fore this, I hear, the king, &c.* *Sir* is the reading of the folio. Dr. Warburton has explained this passage, as if the copies read — *Not holds the king, i. e. not as he holds the king;* but both the quartos, in which alone the latter part of this speech

EDM. Sir, you speak nobly. ']

REG. Why is this reason'd ?

GON. Combine together 'gainst the enemy :
For these domestick and particular broils⁸
Are not to question here.⁹

ALB. Let us then determine
With the ancient of war on our proceedings.

EDM.² I shall attend you presently at your tent.

REG. Sister, you'll go with us ?

GON. No.

REG. 'Tis most convenient ; pray you, go with
us.

GON. O, ho, I know the riddle : [*Aside.*] I will
go.

is found, read — *bolds*. However, Dr. Warburton's interpretation is preserved, as *bolds* may certainly have been a misprint for *holds*, in copies in which we find *mov't*, for *noble*, (A& V. sc. iii.) *O father*, for *O fault*, (ibid.) the *mistress* of Hecate, for the *mysteries* of Hecate, (A& I. sc. i.) *blossoms* for *bosoms*, A& V. sc. iii. a *mistresses coward*, for a *mistresses command*, A& IV. sc. ii. &c. &c.

MALONE.

⁷ *Sir, you speak nobly.*] This reply must be understood ironically.

MALONE.

⁸ *For these domestick and particular broils* —] This is the reading of the folio. The quartos have it,

For these domestick doore particulars. STEEVENS.

Doore, or *dore*, as quarto B has it, was probably a misprint for *dear*; i. e. important. MALONE.

Door particulars, signify, I believe, *particulars at our very doors*, close to us, and consequently fitter to be settled at home.

STEEVENS.

⁹ *Are not to question here.*] Thus the quartos. The folio reads,
Are not the question here. STEEVENS.

² *Edm.*] This speech is wanting in the folio. STEEVENS.

As they are going out, enter EDGAR disguised.

EDG. If e'er your grace had speech with man
 so poor,
 Hear me one word.

ALB. I'll overtake you. — Speak.
 [*Exeunt EDM. REG. GON. Officers, Soldiers, and Attendants.*]

EDG. Before you fight the battle, ope this letter.
 If you have victory, let the trumpet sound
 For him that brought it: wretched though I seem,
 I can produce a champion, that will prove
 What is avouched there: If you miscarry,
 Your business of the world hath so an end,
 And machination ceases.³ Fortune love you!

ALB. Stay till I have read the letter.

EDG. I was forbid it.
 When time shall serve, let but the herald cry,
 And I'll appear again. [*Exit.*]

ALB. Why, fare thee well; I will o'erlook thy
 paper.

Re-enter EDMUND.

EDM. The enemy's in view, draw up your powers.
 Here is the guess⁴ of their true strength and forces

³ *And machination ceases.*] i. e. All designs against your life will have an end. STEEVENS.

These words are not in the quartos. In the latter part of this line, for *love*, the reading of the original copies, the folio has *loves*. MALONE.

⁴ *Here is the guess &c.*] The modern editors read, *Hard* is the guess. So the quartos. But had the discovery been diligent, the guess could not have proved so difficult. I have given the true reading from the folio. STEEVENS.

By diligent discovery; — but your haste
Is now urg'd on you.

ALB. We will greet the time.⁵ [*Exit.*

EDM. To both these sisters have I sworn my
love;

Each jealous of the other, as the stung
Are of the adder. Which of them shall I take?
Both? one? or neither? Neither can be enjoy'd,
If both remain alive: To take the widow,
Exasperates, makes mad her sister Goneril;
And hardly shall I carry out my side,⁶

The original reading is, I think, sufficiently clear. The most diligent inquiry does not enable me to form a conjecture concerning the true strength of the enemy. Whether we read *hard* or *here*, the adversative particle *but* in the subsequent line seems employed with little propriety. According to the present reading, it may mean, *but* you are now so pressed in point of time, that you have little leisure for such speculations. The quartos read — their *great* strength. MALONE.

⁵ *We will greet the time.*] We will be ready to meet the occasion. JOHNSON.

⁶ — — *carry out my side,*] Bring my purpose to a successful issue, to completion. *Side* seems here to have the sense of the French word *parti*, in *prendre parti*, to take his resolution.

JOHNSON.

So, in *The Honest Man's Fortune*, by Beaumont and Fletcher:

“ — — and carry out

“ A world of evils with thy title.”

Again, in one of the *Passen Letters*, Vol. IV. p. 155. “Heydon's son hath borne out the *side* stoutly here” &c. STEEVENS.

The Bastard means, “I shall scarcely be able to make out my game.” The allusion is to a party at cards, and he is afraid that he shall not be able to make his side successful.

So, in Ben Jonson's *Silent Woman*, Centaure says of Epicene:

“ She and Mavis will *set up a side.*”

That is, will be partners. And in Massinger's *Unnatural Combat*, Belgard says:

“ — — And if now

“ At this downright game, I may but hold your cards,

“ I'll not pull down *the side.*”

Her husband being alive. Now then, we'll use
 His countenance for the battle; which being done,
 Let her, who would be rid of him, devise
 His speedy taking off. As for the mercy
 Which he intends to Lear, and to Cordelia, —
 The battle done, and they within our power,
 Shall never see his pardon: for my state
 Stands on me to defend, not to debate.' [*Exit.*

In *The Maid's Tragedy*, the same expression occurs:

"Dula. I'll hold your cards against any two I know.

"Evad. Aspasia take her part.

"Dula. I will refuse it;

"She will pluck down a *side*, she does not use it."

But the phrase is still more clearly explained in Massinger's *Great Duke of Florence*, where Cozimo says to Petronella, who had challenged him to drink a second bowl of wine:

"Pray you, pause a little;

"If I hold your cards, I shall pull down the *side*;

"I am not good at the game." M. MASON.

Edmund, I think, means, hardly shall I be able *to make my party good*; to maintain my cause. We should now say — *to bear out*, which Coles in his Dict. 1679, interprets, *to make good, to save harmless*.

Side for *party* was the common language of the time. So, in a letter from William earl of Pembroke to Robert earl of Leicester, Michaelmas day, 1625, *Sydney Papers*, Vol. II. p. 361: "The queen's *side*, and so herself, labour much to ly at Salisbury."

MALONE.

7 — for my state

Stands on me &c.] I do not think that *for* stands in this place as a word of inference or causality. The meaning is rather: *Such is my determination concerning Lear; as for my state it requires now, not deliberation, but defence and support.* JOHNSON.

S C E N E II.

A Field between the two Camps.

Alarum within. Enter, with drum and colours, LEAR, CORDELIA, and their forces; and exeunt.

*Enter EDGAR and GLOSTER.**

EDG. Here, father, take the shadow of this tree
For your good host; pray that the right may thrive:
If ever I return to you again,
I'll bring you comfort.

GLO. Grace go with you, sir!
[Exit EDGAR.]

Alarums; afterwards a Retreat. Re-enter EDGAR.

EDG. Away, old man, give me thy hand, away;
King Lear hath lost, he and his daughter ta'en:
Give me thy hand, come on.

GLO. No further, sir; a man may rot even here.

EDG. What, in ill thoughts again? Men must
endure

Their going hence, even as their coming hither:

* *Enter Edgar &c.*] Those who are curious to know how far Shakspeare was here indebted to the *Arcadia*, will find a chapter from it entitled, — "The pitiful State and Storie of the Paphlagonian unkinde King, and his kinde Sonne; first related by the Sonne, then by the blind father." p. 141, edit. 1590, quarto, annexed to the conclusion of this play. STEEVENS.

Ripeness is all:⁹ Come on.

GLO.

And that's true too.²

[*Exeunt.*]

S C E N E III.

The British Camp near Dover.

Enter, in conquest, with drum and colours, EDMUND; LEAR and CORDELIA, as prisoners; Officers, Soldiers, &c.

EDM. Some officers take them away: good guard;

Until their greater pleasures first be known
That are to censure them.³

COR. We are not the first,
Who, with best meaning, have incurr'd the worst.⁴
For thee, oppressed king, am I cast down;
Myself could else out-frown false fortune's frown.—
Shall we not see these daughters, and these sisters?

LEAR. No, no, no, no! Come, let's away to
prison:

We two alone will sing like birds i' the cage:

⁹ *Ripeness is all:*] i. e. To be ready, prepared, is all.
The same sentiment occurs in *Hamlet*, scene the last:

“— if it be not now, yet it will come: *the readiness is all.*”
STEEVENS.

² *And that's true too.*] Omitted in the quarto. STEEVENS.

³ ——— to censure them.] i. e. to pass sentence or judgement on them. So, in *Othello*:

“—— To you, lord governor,

“Remains the censure of this bellish villain.” STEEVENS.

⁴ *Who, with best meaning, have incurr'd the worst.*] i. e. the worst that fortune can inflict. MALONE.



King Lear.

ACT V. SCENE III.

*I fear. Howl, howl, howl, howl, — O, you are men of stones;
Had I your tongues and eyes, I'd use them so*

*That heaven's vault should crack: —
O, she is gone for ever: —*

When thou dost ask me blessing, I'll kneel down,
 And ask of thee forgiveness: So we'll live,
 And pray, and sing, and tell old tales, and laugh
 At gilded butterflies, and hear poor rogues
 Talk of court news; and we'll talk with them too,—
 Who loses, and who wins; who's in, who's out;—
 And take upon us the mystery of things,
 As if we were God's spies:⁵ And we'll wear out,
 In a wall'd prison, packs and seals⁶ of great ones,
 That ebb and flow by the moon.

EDM. Take them away.

LEAR. Upon such sacrifices, my Cordelia,
 The gods themselves throw incense.⁷ Have I
 caught thee?⁸

He, that parts us, shall bring a brand from heaven,
 And fire us hence, like foxes.⁹ Wipe thine eyes;

⁵ *And take upon us the mystery of things,*

As if we were God's spies:] As if we were angels commissioned to survey and report the lives of men, and were consequently endowed with the power of prying into the original motives of action and the mysteries of conduct. JOHNSON.

⁶ ——— *packs and seals —* —] Packs is used for combinations or collections, as is a pack of cards. For seals, I think sets might be more commodiously read. So we say, *affairs are now managed by a new set.* Sets, however, may well stand. JOHNSON.

⁷ *Upon such sacrifices, my Cordelia,*

The gods themselves throw incense.] The thought is extremely noble, and expressed in a sublime of imagery that Seneca fell short of on the like occasion. “*Ecce spectaculum dignum ad quod respiciat intentus operi suo deus: ecce par deo dignum, vir fortis cum malâ fortuna compositus.*” WARBURTON.

⁸ ——— *Have I caught thee?] Have I caught my heavenly jewel,* is a line of one of Sir Philip Sidney's songs, which Shakspeare has put into Falstaff's mouth in *The Merry Wives of Windsor.*

MALONE.

See Vol. V. p. 119, n. 6. STEEVENS.

⁹ *And fire us hence like foxes.]* I have been informed that it is usual to smoke foxes out of their holes.

The goujeers shall devour them,² flesh and fell,⁵
Ere they shall make us weep: we'll see them starve
first.

Come. [Exeunt LEAR and CORDELIA, guarded.]

So, in Harrington's translation of *Ariosto*, B. XXVII. Stan. 17:

"Ev'n as a foxe whom smoke and fire doth fright,
"So as he dare not in the ground remaine,
"Bolts out, and through the smoke and fire he flieth
"Into the tarrier's mouth, and there he dieth."

Again, *Every Man out of his Humour*:

"—— my walk and all,
"You smoke me from, as if I were a fox." STEEVENS.

So, in Marlowe's *King Edward II.* 1598:

"Advance your standard, Edward, in the field,
"And march to fire them from their flaring holes."

Mr. Upton, however, is of opinion that "the allusion is to the scriptural account of Sampson's tying foxes, two and two together by the tail, and fastening a fire-brand to the cord; then letting them loose among the standing corn of the Philistines. *Judges*, xv. 4."

The words—shall bring a brand from heaven, seem to favour Mr. Upton's conjecture. If it be right, the construction must be, they shall bring a brand from heaven, and, like foxes, fire us hence: referring foxes, not to Lear and Cordelia, but to those who should separate them. MALONE.

The brands employed by Sampson were not brought from heaven. I therefore prefer the common and more obvious explanation of the passage before us. STEEVENS.

² The goujeers shall devour them,] The goujeres, i. e. *Morbus Gallicus*. Gouge, Fr. signifies one of the common women attending a camp; and as that disease was first dispersed over Europe by the French army, and the women who followed it. the first name it obtained among us was the gougeries, i. e. the disease of the gouges. HANMER.

The resolute John Florio has sadly mistaken these goujeers. He writes "With a good yeare to thee!" and gives it in Italian, "Il mal' anno che dio ti dia." FARMER.

Golding, in his version of the 3d book of Ovid's *Metamorphosis*, has fallen into the same error, or rather, the same mis-spelling. Juno is the speaker:

"Perfecì quid enim toties per jurgia? dixit."
which is thus anglicized, p. 35:

EDM. Come hither, captain ; hark.
Take thou this note ; ⁴ [*giving a paper.*] go, follow
them to prison :

One step I have advanc'd thee ; if thou dost
As this instructs thee, thou dost make thy way
To noble fortunes : Know thou this,—that men
Are as the time is : to be tender-minded
Does not become a sword :—Thy great employment
Will not bear question ; ⁵ either say, thou'lt do't,
Or thrive by other means.

“ And what a *good-yeare* have I wonne by scolding eist ?
she fed.” STEEVENS.

The old copies have *good yeares*, the common corruption in
Shakspeare's time of the other word. Sir T. Hanmer made the
correction. MALONE.

² — *flesh and fell,*] *Flesh and skin.* JOHNSON.

— *flesh and fell,*] So, Skelton's works, p. 257 ;

“ Nakyd asyde,

“ Neither *flesh* nor *fell*.”

Chaucer uses *fell* and *bones* for *skin* and *bones* :

“ And said that he and all his kinne at ones,

“ Were worthy to be brent with *fell* and *bones*.”

Troilus and Cresseide. GREY:

In *The Dyar's Play*, among the *Chester Collection of Mysteries*,
in the Museum, *Antichrist* says :

“ I made thee, man, of *flesh* and *fell*.”

Again, in *The Contention betwyxe Churchyard and Camell &c.*
1560 :

“ This lesson heether to I kept, and shall here after kepe,

“ Tylle I to earthe retorne again where *fleshe* and *fell* must
sleepe.” STEEVENS.

⁴ *Take thou this note ;*] This was a warrant, signed by the
Bastard and Goneril, for the execution of Lear and Cordelia. In
a subsequent scene Edmund says—

“ — quickly send,—

“ Be brief in't,—to the castle : for my writ

“ Is on the life of Lear, and of Cordelia :—

“ He hath commission from thy wife and me

“ To hang Cordelia in the prison.” MALONE.

⁵ — Thy *great employment*

Will not bear question ;] By *great employment* was meant the

OFF.

I'll do't, my lord.

EDM. About it; and write happy, when thou
hast done.

Mark,—I say, instantly; and carry it so,
As I have set it down.

OFF. I cannot draw a cart,⁶ nor eat dried oats;
If it be man's work, I will do it. [Exit Officer.

Flourish. Enter ALBANY, GONERIL, REGAN, *Offi-
ciers, and Attendants.*

ALB. Sir, you have shown to-day your valiant
strain,

And fortune led you well: You have the captives
Who were the opposites of this day's strife:
We do require them of you;⁷ so to use them,
As we shall find their merits and our safety
May equally determine.

EDM.

Sir, I thought it fit
To send the old and miserable king
To some retention, and appointed guard;⁸

commission given him for the murder, and this, the Bastard tells us
afterwards, was signed by Goneril and himself. Which was
sufficient to make this captain *unaccountable* for the execution.

WARBURTON.

The important business which is now entrusted to your manage-
ment, does not admit of *debate*: you must instantly resolve to do
it, nor not. *Question*, here, as in many other places, signifies *dis-
course conversation*. MALONE.

So, in *The Merchant of Venice*:

“ You may as well use *question* with the wolf.” STEEVENS.

⁶ *I cannot draw &c.*] These two lines I have restored from the
old quarto. STEEVENS.

⁷ *We do require them of you;*] So the folio. The quartos read:

We do require then of you so to use them, &c. MALONE.

⁸ ——— *and appointed guard;*] These words are omitted in the
quarto of which the first signature is B, and in the folio. MALONE.

Whose age has charms in it, whose title more,
To pluck the common bosom on his side,
And turn our impress'd lances in our eyes⁹
Which do command them. With him I sent the
queen ;

My reason all the same, and they are ready
To-morrow, or at further space, to appear
Where you shall hold your session. [At this time,²
We sweat, and bleed: the friend hath lost his
friend ;

And the best quarrels, in the heat, are curs'd
By those that feel their sharpness :—
The question of Cordelia, and her father,
Requires a fitter place.³]

ALB. Sir, by your patience,
I hold you but a subject of this war,
Not as a brother.

REG. That's as we list to grace him.
Methinks, our pleasure might have been demanded,
Ere you had spoke so far. He led our powers ;
Bore the commission of⁴ my place and person ;

⁹ *And turn our impress'd lances in our eyes —*] i. e. Turn the *launces* — men whom we have hired by giving them *press-money* (See p. 493, n. 4.) against us.

So, in *Antony and Cleopatra*, A& III. sc. vii.

“ — people

“ *Ingross'd by swift impress.*”

Impress, however, in this place, may possibly have its common signification. STEEVENS.

² — [*At this time, &c.*] This passage, well worthy of restoration, is omitted in the folio. JOHNSON.

³ *Requires a fitter place.*] i. e. The determination of the question what shall be done with Cordelia and her father, should be reserved for greater privacy. STEEVENS.

⁴ *Bore the commission of —*] *Commission*, for authority.

WARBURTON.

The which immediacy⁵ may well stand up,
And call itself your brother.

GON. Not so hot:
In his own grace⁶ he doth exalt himself,
More than in your advancement.⁷

REG. In my rights,
By me invested, he compeers the best.

GON. That were the most, if he should husband
you.⁸

REG. Jesters do oft prove prophets.

GON. Holla, holla!
That eye, that told you so, look'd but a-squint.⁹

⁵ *The which immediacy* —] *Immediacy* is supremacy in opposition to subordination, which has *quiddam medium* between itself and power. JOHNSON.

Immediacy here implies proximity without intervention; in rank, or such a plenary delegation of authority, as to constitute the person on whom it is conferred, *another SELF: alter & idem.* HENLEY.

Immediacy is, I think, close and immediate connexion with me, and direct authority from me, without, to use Dr. Johnson's words, *quiddam medium.* So, in *Hamlet*:

" — let the world take note,

" You are the most *immediate* to our throne." MALONE.

⁶ *In his own grace* —] *Grace* here means *accomplishments*, or honours. So, in *The Two Gentlemen of Verona*:

" With all good *grace* to grace a gentleman." STEEVENS.

⁷ — in your advancement.] So the quartos. Folio—your *addition.* MALONE.

⁸ Gon. *That were the most, if he should husband you.*] If he were married to you, you could not say more than this, nor could he enjoy greater power.—Thus the quartos. In the folio this line is given to Albany. MALONE.

⁹ *That eye, that told you so, look'd but a-squint.*] Alluding to the proverb: "Love being jealous makes a good eye look *asquint.*" See Ray's *Collection.* STEEVENS.

So Milton:

" And gladly banish *squint suspicion.*" COMUS.

HOLT WHITE.

REG. Lady, I am not well ; else I should answer
From a full-flowing stomach.—General,
Take thou my soldiers, prisoners, patrimony ;
Dispose of them, of me ; the walls are thine :²
Witness the world, that I create thee here
My lord and master.

GON. Mean you to enjoy him ?

ALB. The let-alone lies not in your good will.³

EDM. Nor in thine, lord.

ALB. Half-blooded fellow, yes.

REG. Let the drum strike, and prove my title
thine.⁴ [To EDMUND.

ALB. Stay yet ; hear reason :—Edmund, I arrest
thee

On capital treason ; and, in thy arrest,⁵
This gilded serpent : [*pointing to GON.*]—for your
claim, fair sister,

² ——— *the walls are thine :*] A metaphorical phrase taken from
the camp, and signifying, *to surrender at discretion.* WARBURTON.

A similar allusion occurs in *Cymbeline* :

“ The heavens hold firm *the walls of thy dear honour.*”

STEEVENS.

³ *The let-alone lies not in your good will.*] Whether he shall not
or shall, depends not on your choice. JOHNSON.

Albany means to tell his wife, that, however she might want
the power, she evidently did not want the inclination to prevent
the match. RITSON.

To *obscure* their union lies not in your good pleasure : your *velo*
will avail nothing. MALONE.

⁴ Reg. *Let the drum strike, &c.*] So the folio. This line is
given to the *Bastard* in the quartos, and they read,

Let the drum strike, and prove my title *good.*

Ragan, it appears from this speech, did not know that Albany
had discharged her forces. MALONE.

⁵ ——— *thy arrest,*] The quartos read—*thine attaint.* STEEVENS.

I bar it in the interest of my wife;
 'Tis she is sub-contracted to this lord,
 And I, her husband, contradict your bans.
 If you will marry, make your love to me,
 My lady is bespoke.

GON. An interlude!⁶

ALB. Thou art arm'd, Gloster:—Let the trumpet
 found:⁷

If none appear to prove upon thy person,⁸
 Thy heinous, manifest, and many treasons,
 There is my pledge; [*throwing down a glove.*] I'll
 prove it on thy heart,
 Ere I taste bread, thou art in nothing less
 Than I have here proclaim'd thee.

REG. Sick, O, sick!

GON. If not, I'll ne'er trust poison.⁹ [*Aside.*

EDM. There's my exchange: [*throwing down a
 glove.*] what in the world he is

That names me traitor, villain-like he lies:
 Call by thy trumpet: he that dares approach,
 On him, on you, (who not?) I will maintain
 My truth and honour firmly.

ALB. A herald, ho!

EDM. A herald, ho, a herald!²

⁶ *An interlude!*] This short exclamation of Goneril is added in the folio edition, I suppose, only to break the speech of Albany, that the exhibition on the stage might be more distinct and intelligible.

⁷ —*Let the trumpet sound:*] These words are not in the quartos. MALONE.

⁸ —— *thy person,*] The quartos read—*thy head.* STEEVENS.

⁹ —— *poison.*] The folio reads—*medicine.* STEEVENS.

² *A herald, &c.*] This speech I have restored from the quartos. STEEVENS.

ALB. Trust to thy single virtue;³ for thy soldiers,
All levied in my name, have in my name
Took their discharge.

REG. This sickness grows upon me.

Enter a Herald.

ALB. She is not well; convey her to my tent.
[Exit REGAN, led.]

Come hither, herald,—Let the trumpet sound,—
And read out this.

OFF. Sound, trumpet.⁴

[A trumpet sounds.]

Herald reads.

*If any man of quality, or degree, within the lists of
the army,⁵ will maintain upon Edmund, supposed earl
of Gloster, that he is a manifold traitor, let him ap-
pear at the third sound of the trumpet: He is bold in
his defence.*

EDM. Sound.⁶ [1. trumpet.]

HER. Again. [2. trumpet.]

HER. Again. [3. trumpet.]

[Trumpet answers within.]

³ ——— thy single virtue;] i. e. valour; a Roman sense of the word. Thus Raleigh: "The conquest of Palestine with singular virtue they performed." STEEVENS.

⁴ Sound, trumpet.] I have added this from the quartos. STEEVENS.

⁵ ——— within the lists of the army,] The quartos read: — within the host of the army, ———. STEEVENS.

⁶ Edm. Sound.] Omitted in the folio. MALONE.

Enter EDGAR, armed, preceded by a Trumpet.

ALB. Ask him his purposes, why he appears
Upon this call o' the trumpet.

HER. What are you?
Your name, your quality? and why you answer
This present summons?

EDG. Know, my name is lost;
By treason's tooth bare-gnawn, and canker-bit:
Yet am I noble,⁶ as the adversary
I come to cope withal.

ALB. Which is that adversary?

EDG. What's he, that speaks for Edmund earl of
Gloster?

EDM. Himself;—What's say'st thou to him;

EDM. Draw thy sword;
That, if my speech offend a noble heart,
Thy arm may do thee justice: here is mine.⁷
Behold, it is the privilege of mine honours.

⁶ *Yet am I noble, &c.* One of the quartos reads:

———yet are I mou't,

Where is the adversary I come to cope withal?

—are I mou't, is, I suppose, a corruption of——ere I move it.

STEEVENS.

The other quarto also reads—*Where is the adversary, &c.* omitting the words—*Yet am I noble*, which are only found in the folio. The word *withal* is wanting in that copy. MALONE.

⁷ — *here is mine. &c.*] Here I draw my sword. Behold, it is the privilege or right of my profession *to draw* it against a traitor. I protest therefore, &c.

It is not the *charge itself* (as Dr. Warburton has erroneously stated,) but *the right of bringing* the charge and maintaining it with his sword, which Edgar calls the privilege of his profession.

MALONE.

My oath, and my profession:⁸ I protest,—
 Maugre⁸ thy strength, youth, place, and eminence,
 Despite thy victor sword, and fire-new fortune,
 Thy valour, and thy heart,—thou art a traitor:
 False to thy gods, thy brother, and thy father;
 Conspirant 'gainst² this high illustrious prince;
 And, from the extremest upward of thy head,
 To the descent and dust beneath thy feet,³
 A most toad-spotted traitor. Say thou, *No*,
 This sword, this arm, and my best spirits, are
 bent
 To prove upon thy heart, whereto I speak,
 Thou liest.

* *Behold, it is the privilege of mine honours,*

My oath, and my profession:] The charge he is going to bring against the Bastard, he calls *the privilege*, &c. To understand which phraseology, we must consider that the old rights of knight-hood are here alluded to; whose oath and profession required him to discover all treasons, and whose privilege it was to have his challenge accepted, or otherwise to have his charge taken *pro confesso*. For if one who was no knight accused another who was, that other was under no obligation to accept the challenge. On this account it was necessary, as Edgar came disguised, to tell the Bastard he was a knight. WARBURTON.

The *privilege* of this *oath* means the privilege gained by taking the oath administered in the regular initiation of a knight professed. JOHNSON.

The quartos read—it is the privilege of *my tongue*. STEEVENS.

The folio reads:

Behold, it is *my privilege*,

The privilege of mine honours,

My oath and my profession. MALONE.

* *Maugre* —] i. e. notwithstanding. So, in *Twelfth-night*:

"I love thee so, that *maugre* all thy pride —."

STEEVENS.

* Conspirant 'gainst —] The quartos read:

Conspicuate 'gainst. — STEEVENS.

³ — beneath thy feet,] So the quartos. Folio: *below thy foot*. MALONE.

EDM. In wisdom, I should ask thy name;³
 But, since thy outside looks so fair and warlike,
 And that thy tongue some 'say of breeding breathes,⁴
 What safe and nicely I might well delay⁵
 By rule of knighthood, I disdain and spurn:
 Back do I toss these treasons to thy head;
 With the hell-hated lie o'erwhelm thy heart;
 Which, (for they yet glance by, and scarcely bruise,)

³ *In wisdom, I should ask thy name;*] Because, if his adversary was not of equal rank, Edmund might have declined the combat. Hence the herald proclaimed — "If any man of *quality or degree*," &c. So Goneril afterwards says,

"By the law of arms, thou wast not bound to answer
 "An *unknown* opposite." MALONE.

⁴ *And that thy tongue some 'say of breeding breathes,*] 'Say, for essay, some show or probability. POPE.

Say is sample, a taste. So, in Sidney:

"So good a *say* invites the eye
 "A little downward to espy——."

Again, in the Preface to Maurice Kyffin's translation of the *Andria* of Terence, 1588:

"Some other like places I could recite, but these shall suffice for a *say*."

Again, in *Revenge for Honour*, by Chapman:

"—— But pray do not
 "Take the first *say* of her yourselves——."

Again, in *The Unnatural Combat*, by Massinger:

"—— or to take
 "A *say* of venison, or stale fowl.——"

Again, in *Holinshed*, p. 847: "He (C. Wolsey) made dukes and erles to serve him of wine, with a *say* taken," &c. To take the *assise* was the technical term. STEEVENS.

⁵ *What safe and nicely &c.*] The phraseology is here very licentious. I suppose the meaning is, That delay which by the laws of knighthood I might make, I scorn to make. *Nicely* is, punctiliously; if I stood on minute forms. This line is not in the quartos; and furnishes one more proof of what readers are so slow to admit, that a whole line is sometimes omitted at the press. The subsequent line without this is nonsense. See Vol. XV. p. 329, n. 7; and Vol. VI. p. 7, n. 4. MALONE.

This sword of mine shall give them instant way,
Where they shall rest for ever.⁶—Trumpets, speak.

[*Alarums. They fight. EDMUND falls.*

ALB. O save him, save him!

GON. This is mere practice, Gloucester:⁷
By the law of arms,⁸ thou wast not bound to answer⁹

An unknown opposite; thou art not vanquish'd,
But cozen'd and beguil'd.

ALB. Shut your mouth, dame,
Or with this paper shall I stop it:—Hold, sir:—
Thou worse than any name, read thine own evil:—
No tearing, lady; I perceive, you know it.

[*Gives the letter to Edmund.*

GON. Say, if I do; the laws are mine, not thine:
Who shall arraign me for't?

ALB. Most monstrous!²

⁶ Where *they shall rest for ever.*] To that place, where they shall rest for ever; i. e. thy heart. MALONE.

⁷ Alb. *O save him, save him!*

Gon. *This is mere practice, Gloucester:*] Thus all the copies; but I have ventured to place the two hemistichs to Goneril. 'Tis absurd that Albany, who knew Edmund's treasons, and his own wife's passion for him, should be solicitous to have his life saved. THEOBALD.

Albany desires that Edmund's life might be spared at present, only to obtain his confession, and to convict him openly by his own letter. JOHNSON.

The words, *Hold, sir*, in Albany's next speech, show that the old copies are right. MALONE.

⁸ *By the law of arms,*] So the quartos. Folio—of war.

MALONE.

⁹ ——— *thou wast not bound to answer* —] One of the quartos reads:

——— *thou art not bound to offer, &c.* STEEVENS.

² *Most monstrous!*] So the quarto of which the first signature is B.

Know'st thou this paper?

GON.

Ask me not what I know.

[Exit GONERIL.

ALB. Go after her: she's desperate; govern her.

[To an Officer, who goes out.

EDM. What you have charg'd me with, that have I done;

And more, much more: the time will bring it out;
'Tis past, and so am I: But what art thou,
That hast this fortune on me? If thou art noble,
I do forgive thee.

EDG. Let's exchange charity.³

I am no less in blood than thou art, Edmund;
If more, the more thou hast wrong'd me.

My name is Edgar, and thy father's son.

The gods are just, and of our pleasant vices
Make instruments to scourge us:⁴

The dark and vicious place where thee he got,
Cost him his eyes.

EDM. Thou hast spoken right, 'tis true;

and the folio. The other quarto reads—*Monster*, know'st thou this paper? The folio—*Most monstrous*, O know'st, &c.

MALONE.

“Knowest thou these letters?” says Leir to Ragan, in the old anonymous play, when he shows her both her own and her sister's letters, which were written to procure his death. Upon which she snatches the letters and tears them. STEEVENS.

³ *Let's exchange charity.*] Our author by negligence gives his heathens the sentiments and practices of christianity. In *Hamlet* there is the same solemn act of final reconciliation, but with exact propriety, for the personages are Christians:

“Exchange forgiveness with me, noble Hamlet,” &c.

JOHNSON.

⁴ ——— *to scourge us:*] Thus the quartos. The folio reads:

———— *to plague us.* STEEVENS.

Led him, begg'd for him, fav'd him from despair;
 Never (O fault!) reveal'd myself unto him,
 Until some half hour past, when I was arm'd,
 Not sure, though hoping, of this good success,
 I ask'd his blessing, and from first to last
 Told him my pilgrimage: But his flaw'd heart,
 (Alack, too weak the conflict to support!)
 'Twixt two extremes of passion, joy and grief,
 Burst smilingly.

EDM. This speech of yours hath mov'd me,
 And shall, perchance, do good: but speak you on;
 You look as you had something more to say.

ALB. If there be more, more woful, hold it in;
 For I am almost ready to dissolve,
 Hearing of this.

[EDG.⁹ This would have seem'd a period
 To such as love not sorrow; but another,
 To amplify too-much, would make much more,
 And top extremity.²

⁹ [Edg.] The lines between crotchets are not in the folio.

JOHNSON.

² — *This would have seem'd a period
 To such as love not sorrow; but another,
 To amplify too-much, would make much more,
 And top extremity.*

The reader easily sees that this reflection refers to the Bastard's desiring to hear more; and to Albany's thinking he had said enough. But it is corrupted into miserable nonsense. We should read it thus:

This would have seem'd a period. But such
 As love to amplify another's sorrow,
 To much, would make much more, and top extremity.

i. e. This to a common humanity would have been thought the utmost of my sufferings; but such as love cruelty are always for adding more to much, till they reach the extremity of misery.

WARBURTON.

The sense may probably be this. *This would have seem'd a period to such as love not sorrow; but—another, i. e. but I must add another, i. e. another period, another kind of conclusion to*

Whilst I was big in clamour, came there a man,
Who having seen me in my worst estate,
Shunn'd my abhorr'd society; but then, finding

my story, such as will increase the horrors of what has been already told. So, in *King Richard II*:

“ I play the torturer, by small and small,
“ To lengthen out the worst.”—— STEEVENS.

*This would have seem'd a period
To such as love not sorrow; but another,
To amplify too-much, would make much more,
And top extremity.]* So, in *Venus and Adonis*:

“ Devise extremes beyond extremity.”

Too-much is here used as a substantive. A *period* is an end or conclusion. So, in *King Richard III*:

“ O, let me make the *period* to my curse.”

This reflection perhaps refers, as Dr. Warburton has observed, to the bastard's desiring to hear more, and to Albany's thinking that enough had been said. This, says Edgar, would have seemed the utmost completion of woe, to such as ~~do~~ not delight in sorrow; but *another*, of a different disposition, to amplify misery, would “ give more strength to that which hath too much.”

Edgar's words, however, may have no reference to what Edmund has said; and he may only allude to the relation he is about to give of Kent's adding a new sorrow to what Edgar already suffered, by recounting the miseries which the old king and his faithful follower had endured.

Mr. Steevens points thus:

—— but another; —

To amplify too much, would make much more,
And top extremity: —

But if such a punctuation be adopted, what shall we do with the word *would*, which is thus left without a nominative case? A preceding editor, who introduced the above punctuation, to obtain some sense, reads and points:

—— but another: —

(To amplify too-much, to make much more,
And top extremity,)

Whilst I was big, &c.

and indeed without that alteration, the words thus pointed afford, in my apprehension, no sense. MALONE.

Mr. Malone's explanation may be just; and yet it is probable that we are struggling with a passage, the obscurity of which is derived from its corruption. STEEVENS.

Who 'twas that so endur'd, with his strong arms
 He fasten'd on my neck, and bellow'd out
 As he'd burst heaven; threw him on my father:³
 Told the most piteous tale of Lear and him,
 That ever ear receiv'd: which in recounting,
 His grief grew puissant, and the strings of life
 Began to crack: Twice then the trumpet sounded,⁴
 And there I left him tranc'd.

ALB. But who was this?

EDG. Kent, sir, the banish'd Kent; who in disguise
 Follow'd his enemy king, and did him service
 Improper for a slave.]

Enter a Gentleman hastily, with a bloody knife.

GENT. Help! help! O help!

EDG. What kind of help?

ALB. Speak, man.

³ ——— *threw him on my father*;] The quartos read,
 ——— *threw me on my father.*

The modern editors have corrected the passage, as it is now printed, and as I suppose it to have been originally written. There is tragick propriety in Kent's throwing himself on the body of a deceased friend; but this propriety is lost in the act of clumsily tumbling a son over the lifeless remains of his father. STEEVENS.

——— *threw me on my father*;] Thus both the quartos, where alone this speech is found. Mr. Theobald, and the subsequent editors, read—*threw him on my father.* This is a new and distinct idea; but I do not think myself warranted to adopt it; the text being intelligible, and it being very improbable that the word *me* should have been printed instead of *him*.—Kent in his transports of joy, at meeting Edgar, embraced him with such violence, as to throw him on the dead body of Gloster. MALONE.

⁴ ——— *the trumpet sounded*,] The quartos, where alone this speech is found, read *trumpets*; but it was certainly a misprint, for one trumpet only had sounded. Dr. Johnson made the correction. MALONE.

EDG. What means that bloody knife?

GENT. 'Tis hot, it smokes;
It came even from the heart of⁵—

ALB. Who, man? speak.⁶

GENT. Your lady, fir, your lady: and her sister
By her is poison'd; she confesses it.⁷

EDM. I was contracted to them both; all three
Now marry in an instant.⁸

ALB. Produce their bodies, be they alive or
dead!—

This judgement⁹ of the heavens, that makes us
tremble,

Touches us not with pity. [Exit Gent.]

⁵ ——— *from the heart of* —] Here the folio, in defiance of metre and propriety, adds—

——— *O she's dead!* STEEVENS.

⁶ *Who, man? speak.*] The folio reads, *Who dead? Speak man.* STEEVENS.

⁷ ——— *she confesses it.*] Thus the first and second folio. The quartos—*she has* [and *hath*] *confess'd* it. As these readings are equally proper, I have chosen the more metrical of the two.

STEEVENS.

⁸ *Now marry in an instant.*] In the folio, after these words, we have—

Edg. Here comes Kent.

Enter Kent.

and the words—*O, is this he*, are spoken by Albany, immediately after *touches us not with pity*. I have followed the quartos.

MALONE.

⁹ *This judgement &c.*] If Shakspeare had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror* and *pity*. TYRWHITT.

This is the reading of the folio. The quartos have—*This justice, &c.* MALONE.

Enter KENT.

EDG. Here comes Kent, sir.¹

ALB. O! it is he.²

The time will not allow the compliment,
Which very manners urges.

KENT. I am come
To bid my king and master aye good night;
Is he not here?

ALB. Great thing of us forgot!—
Speak, Edmund, where's the king? and where's
Cordelia?—

See'st thou this object, Kent?

[*The bodies of GONERIL and REGAN are brought in.*]

KENT. Alack, why thus?

EDM. Yet Edmund was belov'd:³
The one the other poison'd for my sake,
And after flew herself.

ALB. Even so.—Cover their faces.

EDM. I pant for life:—Some good I mean to
do,
Despite of mine own nature. Quickly send,—

¹ *Here comes Kent, sir.*] The manner in which Edgar here mentions Kent, seems to require the lines which are inserted from the first edition in the foregoing scene. JOHNSON.

² *O! it is he.*] Thus the quartos. Folio: O, is *this* he?

MALONE.

³ *Yet Edmund was belov'd:*] Rowe's dying Rake suggests to himself a similar consolation, arising from the remembrance of successful gallantry:

“Yet, let not this advantage swell thy pride;

“I conquer'd in my turn, in love I triumph'd.”

Thus also in *The Double Marriage* by Fletcher:

“—— this happiness yet stays with me:

“You have been mine.” STEEVENS.

Be brief in it,—to the castle; for my writ
Is on the life of Lear, and on Cordelia:—
Nay, send in time.

ALB. Run, run, O, run—

EDG. To who, my lord?—Who has the office?
send

Thy token of reprieve.

EDM. Well thought on; take my sword,
Give it the captain.⁴

ALB. Haste thee, for thy life.⁵ [*Exit EDGAR.*

EDM. He hath commission from thy wife and
me

To hang Cordelia in the prison, and
To lay the blame upon her own despair,
That she fordid herself.⁶

ALB. The gods defend her! Bear him hence
awhile. [*EDMUND is borne off.*

⁴ *Give it the captain.*] The quartos read:

—— Take my sword, the captain,
Give it the captain.—— STEEVENS.

⁵ Alb. *Haste thee, for thy life.*] Thus the quartos. In the folio this speech is improperly assigned to *Edgar*, who had the moment before received *the token of reprieve*, which Edmund enjoined him to give the officer, in whose custody Lear was. MALONE.

⁶ *That she fordid herself.*] To *fordo*, signifies to *destroy*. It is used again in *Hamlet*, A & V:

“ —— did, with desperate hand,
“ *Fordo* its own life.”—— STEEVENS.

Here the folio and quarto B unnecessarily add—*That she fordid herself*, i. e. destroyed herself. I have followed the quarto A.

MALONE.

Enter LEAR, *with* CORDELIA *dead in his arms*; ⁷
EDGAR, Officer, and Others.

LEAR. Howl, howl, howl, howl!—O, you are
men of stones;

Had I your tongues and eyes, I'd use them so
That heaven's vault should crack:—O, she is gone
for ever!—

I know when one is dead, and when one lives;
She's dead as earth:—Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives.

KENT. Is this the promis'd end?

EDG. Or image of that horror? ⁸

⁷ — *Cordelia dead in his arms*;] This princess, according to the old historians, retired with victory from the battle which she conducted in her father's cause, and thereby replaced him on the throne: but in a subsequent one fought against her (after the death of the old king) by the sons of Goneril and Regan, she was taken, and died miserably in prison. The poet found this in history, and was therefore willing to precipitate her death, which he knew had happened but a few years after. The dramatick writers of this age suffered as small a number of their heroes and heroines to escape as possible; nor could the filial piety of this lady, any more than the innocence of Ophelia, prevail on Shakspeare to extend her life beyond her misfortunes. STEEVENS.

Geoffrey of Monmouth, the original relater of this story, says, that Cordelia was thrown by her nephews into prison, “where, for grief at the loss of her kingdom, she killed herself.”

MALONE.

⁸ Kent. *Is this the promis'd end?*

Edg. *Or image of that horror?*] It appears to me that by the *promis'd end* Kent does not mean that conclusion which the state of their affairs seemed to promise, but the end of the world. In St. Mark's Gospel, when Christ foretels to his disciples the end of the world, and is describing to them the signs that were to precede, and mark the approach of, our final dissolution, he says, “For in those days shall be affliction such as was not from the beginning of the creation which God created unto this time, neither shall be:” and afterwards he says, “Now the brother shall betray the brother

ALB.

Fall, and cease!⁹

to death, and the father the son; and children shall rise up against their parents, and shall cause them to be put to death." Kent in contemplating the unexampled scene of exquisite affliction which was then before him, and the unnatural attempt of Goneril and Regan against their father's life, recollects these passages, and asks, whether that was the end of the world that had been foretold to us. To which Edgar adds, or only a representation or resemblance of that horror?

So Macbeth, when he calls upon Banquo, Malcolm, &c. to view Duncan murdered, says,

" — up, up, and see

" *The great doom's image!*"

There is evidently an allusion to the same passages in scripture, in a speech of Glosser's, which he makes in the second scene of the first act:

" These late eclipses in the sun and moon portend no good to us;—love cools; friendship falls off; brothers divide; in cities, mutinies; in countries, discord; in palaces treason; and the bond crack'd 'twixt son and father. This villain of mine comes *under the prediction; there's son against father; the king falls from the bias of nature; there's father against child: We have seen the best of our time.*"

If any criticks should urge it as an objection to this explanation, that the persons of the drama are pagans, and of consequence unacquainted with the scriptures, they give Shakspeare credit for more accuracy than I fear he possessed. —M. MASON.

This note deserves the highest praise, and is inserted in the present work with the utmost degree of gratitude to its author.

STEEVENS.

I entirely agree with Mr. Mason in his happy explanation of this passage. In a speech which our poet has put into the mouth of young Clifford in *The Second Part of King Henry VI.* a similar imagery is found. On seeing the dead body of his father, who was slain in battle by the duke of York, he exclaims,

" — O, let the vile world end,

" And the premised flames of the last day

" Knit earth and heaven together!

" Now let the general trumpet blow his blast,

" Particularities and petty sounds

" To cease!"

There is no trace of these lines in the old play on which *The Second Part of King Henry VI.* was formed.

Image is again used for delineation or representation, in *King*

LEAR. This feather stirs;² she lives! if it be so,

Henry IV. P. I. " " No counterfeit, but the true and perfect image of life indeed."

Again, in *Hamlet*: "The play is the image of a murder done in Vienna."

Mr. M. Mason has not done justice to his ingenious explanation of these words, by not quoting the whole of the passage in *Macbeth*:

" — up, up, and see

" The great doom's image! Malcolm! Banquo!

" As from your graves rise up, and walk like sprights,

" To countenance this horror."

Here we find *disjecti membra poetæ*; the second and fourth line, taken together, furnishing us with the very expression of the text.

MALONE.

⁹ *Fall, and cease!*] Albany, is looking with attention on the pains employed by Lear to recover his child, and knows to what miseries he must survive, when he finds them to be ineffectual. Having these images present to his eyes and imagination, he cries out, *Rather fall, and cease to be, at once, than continue in existence only to be wretched.* So, in *All's Well*, &c. to *cease* is used for to die: and in *Hamlet*, the death of majesty is called "the *cease* of majesty."

Again, in *All's Well that Ends Well*:

" Or, ere they meet, in me, O nature, *cease!*

" Both suffer under this complaint you bring,

" And both shall *cease*, without your remedy." STEEVENS.

The word is used nearly in the same sense in a former scene of this play:

" Bids the wind blow the earth into the sea,

" Or swell the curled waters 'bove the main,

" That things might change or *cease*."

I doubt, however, whether Albany's speech is addressed to *Lear*.

MALONE.

To whom then is it addressed? STEEVENS.

There is a passage in the *Double Marriage* of Fletcher, which supports Steevens's conjecture: Juliana says to Virolet,

" Be what you please, this happiness yet stays with me,

" You have been mine:—oh my unhappy fortune!

" *Pañd* — *Nay break, and die.*

" *Jul* I cannot yet; I must live

" Till I see this man blest in his new love,

" And then—" M. MASON.

² *This feather stirs;*] So, in *The White Devil*, or *Vittoria Corombona*, 1612:

It is a chance that does redeem all sorrows
That ever I have felt.

KENT. O my good master! [*kneeling*.

LEAR. Pr'ythee, away.

EDG. 'Tis noble Kent, your friend.

LEAR. A plague upon you, murderers, traitors
all!³

I might have sav'd her: now she's gone for ever! —
Cordelia, Cordelia, stay a little. Ha!
What is't thou say'st? — Her voice was ever soft,
Gentle, and low; an excellent thing in woman: —
I kill'd the slave that was a hanging thee.

OFF. 'Tis true, my lords, he did.

LEAR. Did I not, fellow?
I have seen the day, with my good biting faulchion
I would have made them skip:⁴ I am old now,

“Fetch a looking-glass, see if his breath will not stain it;
or pull some *feathers* from my pillow, and lay them to his lips.”
STEEVENS.

A common experiment of applying a light feather to the lips
of a person supposed to be dead, to see whether he breathes.
There is the same thought in *K. Henry IV.* P. II. Act. IV. sc. iv:

“ ——— By his gates of breath

“There lies a downy feather, which stirs not.”

And to express a total stillness in the air, in Donne's poem,
called *The Calm*, there is the like sentiment; which Jonson, in
his conversation with Drummond of Hawthornden, highly com-
mended:

“ ——— in one place lay

“Feathers and dust, to-day and yesterday.” WHALLEY.

³ ——— murderers, traitors all!] Thus the folio. The quartos
read — murderous traitors all. MALONE.

I have seen the day, with my good biting faulchion

⁴ *I would have made them skip:*] It is difficult for an author
who never peruses his first works, to avoid repeating some of the
same thoughts in his later productions. What Lear has just said,

And these same crosses spoil me. — Who are you?
Mine eyes are none o' the best: — I'll tell you
straight.

KENT. If fortune brag of two she lov'd and
hated.

One of them we behold.⁵

LEAR. This is a dull sight:⁶ Are you not Kent?

KENT. The same;

Your servant Kent: Where is your servant Caius?

LEAR. He's a good fellow, I can tell you that;
He'll strike, and quickly too: — He's dead and
rotten.

KENT. No, my good lord; I am the very man; —

LEAR. I'll see that straight.

KENT. That, from your first of difference and
decay,⁷

had been anticipated by Justice Shallow in *The Merry Wives of Windsor*: "I have seen the time with my long sword I would have made you four tall fellows skip like rats." It is again repeated in *Othello*:

" ——— I have seen the day

" That with this little arm and this good sword

" I have made my way," &c. STEEVENS.

⁵ *If fortune brag of two she lov'd and hated,*

One of them we behold.] I suppose by the two whom fortune once loved, and then hated, Kent means, Lear and himself; and that each of them, looking on the other, saw a rare instance of her caprice. He may, however, be only thinking of Lear, the object of her hate.

This is the reading of the folio. The quartos read — lov'd or hated; and they may be right, if the interpretation last given be the true one. MALONE.

⁶ *This is a dull sight:*] This passage is wanting in the quartos. So, in *Macbeth*:

" This is a sorry sight." STEEVENS.

⁷ *— of difference and decay,*] Decay for misfortunes.

WARBURTON.

Have follow'd your sad steps.

LEAR. You are welcome hither.

KENT. Nor no man else;⁸ all's cheerless, dark,
and deadly. —

Your eldest daughters have fore-doom'd them-
selves,⁹

And desperately are dead.

LEAR. Ay, so I think.

ALB. He knows not what he says;² and vain it is
That we present us to him.

EDG. Very bootless.

Enter an Officer.

OFF. Edmund is dead, my lord.

ALB. That's but a trifle here, —
You lords, and noble friends, know our intent.
What comfort to this great decay may come,³

The quartos read :

That from your *life* of difference and decay. STEEVENS.

⁸ *Nor no man else;*] Kent means, *I welcome ! No, nor no man else.* MALONE.

⁹ — fore-doom'd *themselves,*] Thus the quartos. The folio reads, — *fordone.*

Have *fore-doom'd themselves* is — have anticipated their own doom. To *fordo* is to destroy. So, in *Taylor*, the water-poet's character of a strumpet:

“ So desperately had ne'er *fordone* themselves.”

Again, in *A Warning for faire Women*, &c. 1599: “ Speak who has done this deed ? thou hast not *fordone* thyself, hast thou ? ”

STEEVENS.

See Vol. VII. p. 168, n. 9. MALONE.

² — *he says;*] The quartos read — *he sees*, which may be right. STEEVENS.

³ *What comfort to this great decay may come,*] This great decay

Why should a dog, a horse, a rat, have life,
And thou no breath at all? O, thou wilt come no
more,

"Alas, *poor fool!* why do I pity him?"

I may add, that *the Fool* of Lear was long ago forgotten. Having filled the space allotted him in the arrangement of the play, he appears to have been silently withdrawn in the 6th scene of the 3d act.—That the thoughts of a father, in the bitterest of all moments, while his favourite child lay dead in his arms, should recur to the antick who had formerly diverted him, has somewhat in it that I cannot reconcile to the idea of genuine sorrow and despair.

Besides this, Cordelia was recently hanged; but we know not that the *Fool* had suffered in the same manner, nor can imagine why he should. The party adverse to Lear was little interested in the fate of his jester. The only use of him was to contrast and alleviate the sorrows of his master; and, that purpose being fully answered, the poet's solicitude about him was at an end.

The term—*poor fool* might indeed have misbecome the mouth of a vassal commiserating the untimely end of a princess; but has no impropriety when used by a weak, old, distracted king, in whose mind the distinctions of nature only survive, while he is uttering his last frantick exclamations over a murdered daughter.

Should the foregoing remark, however be thought erroneous, the reader will forgive it, as it serves to introduce some contradictory observations from a critick, in whose taste and judgement too much confidence cannot easily be placed. STEEVENS.

I confess, I am one of those who *have thought* that Lear means his *Fool*, and not *Cordelia*. If he means *Cordelia*, then what I have always considered as a beauty, is of the same kind as the accidental stroke of the pencil that produced the foam.—Lear's affectionate remembrance of the *Fool* in this place, I used to think, was one of those strokes of genius, or of nature, which are so often found in Shakspeare, and in him only.

Lear appears to have a particular affection for this *Fool*, whose fidelity in attending him, and endeavouring to divert him in his distress, seems to deserve all his kindness.

Poor fool and knave, says he, in the midst of the thunder-storm,
I have one part in my heart that's sorry yet for thee.

It does not therefore appear to me, to be allowing too much consequence to the *Fool*, in making Lear bestow a thought on him, even when in still greater distress. Lear is represented as a good-natured, passionate, and rather weak old man, it is the old

Never, never, never, never, never! —

age of a cocker'd spoilt boy. There is no impropriety in giving to such a character those tender domestic affections, which would ill become a more heroick character, such as Othello, Macbeth, or Richard III.

The words, — *No, no, no life*; I suppose to be spoken, not tenderly, but with passion; Let nothing now live; — let there be universal destruction; — *Why should a dog, a horse, a rat have life, and thou no breath at all?*

It may be observed, that as there was a necessity, the necessity of propriety at least, that this *Fool*, the favourite of the author, of Lear, and consequently of the audience, should not be lost or forgot, it ought to be known what became of him. — However, it must be acknowledged, that we cannot infer much from thence; Shakspeare is not always attentive to finish the figures of his groups.

I have only to add, that if an actor, by adopting the interpretation mentioned above, of applying the words *poor fool* to Cordelia, the audience would, I should imagine, think it a strange mode of expressing the grief and affection of a father for his dead daughter, and that daughter a queen. — The words *poor fool*, are undoubtedly expressive of endearment; and Shakspeare himself, in another place speaking of a dying animal, calls it *poor dappled fool*; but it never is, nor never can be, used with any degree of propriety, but to commiserate some very inferior object, which may be loved, without much esteem or respect. SIR JOSHUA REYNOLDS.

It is not without some reluctance that I express my dissent from the friend whose name is subscribed to the preceding note; whose observations on all subjects of criticism and taste are so ingenious and just, that posterity may be at a loss to determine, whether his consummate skill and execution in his own art, or his judgement on that and other kindred arts, were superior. But *magis amica veritas* should be the motto of every editor of Shakspeare; in conformity to which I must add, that I have not the smallest doubt that Mr. Steevens's interpretation of these words is the true one. The passage indeed before us appears to me so clear, and so inapplicable to any person but Cordelia, that I fear the reader may think any further comment on it altogether superfluous.

It is observable that Lear from the time of his entrance in this scene to his uttering these words, and from thence to his death, is wholly occupied by the loss of his daughter. He is diverted indeed from it for a moment by the intrusion of Kent, who forces himself on his notice; but he instantly returns to his beloved Cordelia, over whose dead body he continues to hang. He is now himself

Pray you, undo this button: ' Thank you, sir.—

in the agony of death; and surely at such a time, when his heart is just breaking, it would be highly unnatural that he should think of his fool. But the great and *decisive* objection to such a supposition is that which Mr. Steevens has mentioned; that Lear has just seen his daughter *hanged*, having unfortunately been admitted too late to preserve her life, though time enough to punish the perpetrator of the act: but we have no authority whatsoever for supposing his Fool *hanged* also.

Whether the expression—*poor fool*—can be applied with propriety only to *inferior objects*, for whom we have not much respect or esteem, is not, I conceive, the question. Shakspeare does not always use his terms with strict propriety, but he is always the best commentator on himself, and he certainly has applied this term in another place to the young, the beautiful, and innocent, Adonis, the object of somewhat more than the esteem of a goddess:

“ For pity now she can no more detain him ;

“ The *poor fool* prays her that he may depart.”

Again, though less appositely, in *Twelfth Night*:

“ Alas, *poor fool*, how have they baffled thee !”

Again, in *Much Ado about Nothing*:

“ Lady, you have a merry heart.

“ *Beat.* Yes, my lord, I thank it, *poor fool*, it keeps
on the windy side of care.”

Again, in *The Winter's Tale*:

“ — Do not weep, *good fools*,

“ There is no cause.”

In *Romeo and Juliet* a similar term of endearment is employed. Mercutio, speaking of Romeo, whom certainly he both esteemed and loved, says

“ The *ape* is dead, and I must conjure him.”

Nor was the phraseology which has occasioned this long note, peculiar to Shakspeare. It was long before his time incorporated in our language; as appears from the following passage in the old poem entitled *The History of Romeus and Juliet*, 1562:

“ Yea, he forgets himselfe, ne is the wretch so bolde

“ To ask her name that without force doth him in bondage
hold;

“ Ne how to unloose his bondes doth the *poor fool* devise,

“ But only seeketh by her sight to feed his hungry eyes.”

In old English a *fool* and an *innocent* were synonymous terms. Hence probably the peculiar use of the expression—*poor fool*. In the passage before us, Lear, I conceive, means by it, *dear, tender, helpless innocence!* MALONE.

Do you see this?⁸ Look on her,—look,—her lips,—
Look there, look there! — [*He dies.*

EDG. He faints! — My lord, my lord, —

KENT. Break, heart; I pr'ythee, break!⁹

EDG. Look up, my lord.

KENT. Vex not his ghost: O, let him pass!² he
hates him,

That would upon the rack of this tough world³
Stretch him out longer.

EDG. O, he is gone, indeed.

KENT. The wonder is, he hath endur'd so long:

⁷ *Pray you, undo this button:*] The rev. Dr. J. Warton judiciously observes, that the swelling and heaving of the heart is described by *this* most expressive circumstance.

So, in *The Honest Lawyer*, 1616:

“ — oh my heart! — ”

“ It beats so it has broke my buttons.”

Again, in *King Richard III*:

“ — Ah, cut my lace asunder,

“ That my pent heart may have some scope to beat,

“ Or else I swoon with this dead-killing news!”

Again, in *The Winter's Tale*:

“ O, cut my lace; lest my heart, cracking it,

“ Break too!” —

and, as Mr. Malone adds, from N. Field's *A Woman's a Weathercock*, 1612:

“ — swell heart! buttons fly open!

“ Thanks gentle doublet, else my heart had broke.”

STEEVENS.

⁸ *Do you see this? &c.*] This line, and the following hemistich, are not in the quartos. After *thank you, sir*, they have only the interjection *O*, five times repeated. MALONE.

⁹ *Break, heart; &c.*] This line is in the quartos given to the dying Lear. MALONE.

² — *O, let him pass!*] See p. 489, n. 8. MALONE.

³ — *this tough world* —] Thus all the copies. Mr. Pope changed it to *rough*, but, perhaps, without necessity. This *tough* world is this *obdurate rigid* world. STEEVENS.

He but usurp'd his life.

ALB. Bear them from hence.—Our present business

Is general woe. Friends of my soul, you twain
[to KENT and EDGAR.]

Rule in this realm, and the gor'd state sustain.

KENT. I have a journey, sir, shortly to go;
My master calls, and I must not say, no.⁴

ALB. The weight of this sad time we must obey;⁵
Speak what we feel, not what we ought to say.

⁴ — *I must not say, no.*] The modern editors have supposed that Kent expires after he has repeated these two last lines; but the speech rather appears to be meant for a despairing than a dying man; and as the old editions give no marginal direction for his death, I have forborn to insert any.

I take this opportunity of retracting a declaration which I had formerly made on the faith of another person, viz. that the quartos, 1608, were exactly alike. I have since discovered that they vary one from another in many instances. STEEVENS.

The second folio, at the end of this speech, has the word—*Dies*, in the margin. RITSON.

Kent in his entrance in this scene says,

“ I am come

“ To bid my king and master aye good night;”—

but this, like the speech before us, only marks the despondency of the speaker. The word *shortly* [i. e. some time hence, at no very distant period,] decisively proves, that the poet did not mean to make him die on the scene. He merely says, that he shall not *live long*, and therefore cannot undertake the office assigned to him.

The marginal direction, *he dies*, was first introduced by the ignorant editor of the second folio. MALONE.

⁵ *The weight of this sad time &c.*] This speech from the authority of the old quarto is rightly placed to Albany: in the edition by the players, it is given to Edgar, by whom, I doubt not, it was of custom spoken. And the case was this: he who played Edgar, being a more favourite actor than he who performed Albany, in spite of decorum it was thought proper he should have the last word. THEOBALD.

The oldest hath borne most: we, that are young,
Shall never see so much, nor live so long.

[*Exeunt, with a dead march.*]⁶

⁶ The tragedy of Lear is deservedly celebrated among the dramas of Shakspeare. There is perhaps no play which keeps the attention so strongly fixed; which so much agitates our passions, and interests our curiosity. The artful involutions of distinct interests, the striking opposition of contrary characters, the sudden changes of fortune, and the quick succession of events, fill the mind with a perpetual tumult of indignation, pity, and hope. There is no scene which does not contribute to the aggravation of the distress or conduct of the action, and scarce a line which does not conduce to the progress of the scene. So powerful is the current of the poet's imagination, that the mind, which once ventures within it, is hurried irresistibly along.

On the seeming improbability of Lear's conduct, it may be observed, that he is represented according to histories at that time vulgarly received as true. And, perhaps, if we turn our thoughts upon the barbarity and ignorance of the age to which this story is referred, it will appear not so unlikely as while we estimate Lear's manners by our own. Such preference of one daughter to another, or resignation of dominion on such conditions, would be yet credible, if told of a petty prince of Guinea or Madagascar. Shakspeare, indeed, by the mention of his earls and dukes, has given us the idea of times more civilized, and of life regulated by softer manners; and the truth is, that though he so nicely discriminates, and so minutely describes the characters of men, he commonly neglects and confounds the characters of ages, by mingling customs ancient and modern, English and foreign.

My learned friend Mr. Warton, who has in *The Adventurer* very minutely criticised this play, remarks, that the instances of cruelty are too savage and shocking, and that the intervention of Edmund destroys the simplicity of the story. These objections may, I think, be answered, by repeating, that the cruelty of the daughters is an historical fact, to which the poet has added little, having only drawn it into a series by dialogue and action. But I am not able to apologize with equal plausibility for the extrusion of Gloucester's eyes, which seems an act too horrid to be endured in dramatick exhibition, and such as must always compel the mind to relieve its distress by incredulity. Yet let it be remembered that our author well knew what would please the audience for which he wrote.

The injury done by Edmund to the simplicity of the action is abundantly recompensed by the addition of variety, by the art with which he is made to co-operate with the chief design, and the opportunity which he gives the poet of combining perfidy with perfidy, and connecting the wicked son with the wicked daughters, to impress this important moral, that villainy is never at a stop, that crimes lead to crimes, and at last terminate in ruin.

But though this moral be incidentally enforced, Shakspeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice, to the hope of the reader, and, what is yet more strange, to the faith of chronicles. Yet this conduct is justified by *The Spectator*, who blames Tate for giving Cordelia success and happiness in his alteration, and declares, that, in his opinion, *the Tragedy has lost half its beauty*. Dennis has remarked, whether justly or not, that, to secure the favourable reception of *Cato*, the town was poisoned with much false and abominable criticism; and that endeavours had been used to discredit and decry poetical justice. A play in which the wicked prosper, and the virtuous miscarry, may doubtless be good, because it is a just representation of the common events of human life: but since all reasonable beings naturally love justice, I cannot easily be persuaded, that the observation of justice makes a play worse; or, that if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue.

In the present case the publick has decided.* Cordelia, from the time of Tate, has always retired with victory and felicity. And, if my sensations could add any thing to the general suffrage, I might relate, I was many years ago so shocked by Cordelia's death, that I know not whether I ever endured to read again the last scenes of the play till I undertook to revise them as an editor.

There is another controversy among the criticks concerning this play. It is disputed whether the predominant image in Lear's disordered mind be the loss of his kingdom or the cruelty of his daughters. Mr. Murphy, a very judicious critick, has evinced by induction of particular passages, that the cruelty of his daughters is the primary source of his distress, and that the loss of royalty affects him only as a secondary and subordinate evil. He observes with great justness, that Lear would move our compassion but little, did we not rather consider the injured father than the degraded king.

The story of this play, except the episode of Edmund, which is derived, I think, from Sidney, is taken originally from Geoffrey

* Dr. Johnson should rather have said that the managers of the theatres-royal have decided, and the publick has been obliged to acquiesce in their decision. The altered play has the upper gallery on its side; the original drama was patronized by Addison:

Victrix causa Diis placuit, sed victa Catoni. STEEVENS.

of Monmouth, whom Holinshed generally copied; but perhaps immediately from an old historical ballad. My reason for believing that the play was posterior to the ballad, rather than the ballad to the play, is, that the ballad has nothing of Shakspeare's nocturnal tempest, which is too striking to have been omitted, and that it follows the chronicle; it has the rudiments of the play, but none of its amplifications: it first hinted Lear's madness, but did not array it in circumstances. The writer of the ballad added something to the history, which is a proof that he would have added more, if more had occurred to his mind, and more must have occurred if he had seen Shakspeare. JOHNSON.

The episode of Gloster and his sons is borrowed from Sidney's *Arcadia*, in which we find the following chapter, which is said to be entitled, in the first edition of 1590, "The pitifull state and storie of the Paphlagonian unkinde king, and his kind sonne: first related by the sonne, then by the blind father."

In the second edition printed in folio in 1593, there is no division of chapters. There the story of the king of Paphlagonia commences in p. 69, b, and is related in the following words:

"It was in the kingdome of *Galacia*, the season being (as in the depth of winter) very cold, and as then sodainely growne to so extreame and foule a storme, that neuer any winter (I thinke) brought forth a fowler child; so that the princes were euen compelled by the haile, that the pride of the winde blew into their faces, to seeke some shrowding place, which a certaine hollow rocke offering vnto them, they made it their shield against the tempests furie. And so staying there, till the violence thereof was passed, they heard the speach of a couple, who, not perceiuing them, (being hidde within that rude canopy) helde a straunge and pitifull disputation, which made them steppe out; yet in such sort, as they might see vnscene. There they perceaued an aged man, and a young, scarcely come to the age of a man, both poorely arrayed, extreameley weather-beaten; the olde man blinde, the young man leading him: and yet through, all those miseries, in both there seemed to appeare a kinde of noblenesse, not futable to that affliction. But the first words they heard, were these of the old man. Well, *Leonatus*, (said he) since I cannot perswade thee to leade mee to that which should end my grieve, and thy trouble, let me now entreat thee to leaue me: feare not, my miserie cannot be greater then it is, and nothing doth become me but miserie; feare not the danger of my blind steps; I cannot fall worse then I am. And doo not, I pray thee, doo not obstinately continue to infect thee with my wretchednes. But flie, flie from this region, onely worthy of me. Deare father, (answered he,) doo not take away from me the onely remnant of my happinesse: while I haue power to doo you seruice, I am not wholly miserable. Ah, my sonne, (said he, and with that he groned, as if sorrow straue to

breake his harte,) how euill fits it me to haue such a sonne, and how much doth thy kindnesse vpbraide my wickednesse! These dolefull speeches, and some others to like purpose, (well showing they had not bene borne to the fortune they were in,) moued the princes to goe out vnto them, and aske the younger, what they were. Sirs, (answered he, with a good grace, and made the more agreeable by a certain noble kinde of pitiousnes) I see well you are straungers, that know not our miserie, so well here knowne, that no man dare know, but that we must be miserable. In deede our state is such, as though nothing is so needful vnto vs as pittie, yet nothing is more daungerous vnto vs, then to make our selues so knowne as may stirre pittie. But your presence promisseth, that cruelty shall not ouer-runne hate. And if it did, in truth our state is foucke below the degree of feare.

" This old man whom I leade, was lately rightfull prince of this countrie of *Paphlagonia*, by the hard-hearted vngratefulness of a sonne of his, depriued, not onely of his kingdome (whereof no forraine forces were euer able to spoyle him) but of his sight; the riches which nature graunts to the poorest creatures. Whereby, and by other his vnnaturall dealings, he hath been driuen to such grieve, as euen now he would haue had me to haue led him to the toppe of this rocke, thence to cast himselfe headlong to death: and so would haue made me, who receiued my life of him, to be the worker of his destruction. But noble gentlemen, (said he) if either of you haue a father, and feele what duetifull affection is engrafted in a sonnes heart, let me entreate you to conuay this afflicted prince to some place of rest and securitie. Amongst your worthie ades it shall be none of the least, that a king, of such might and fame, and so vniustlie oppressed, is in any sort by you relieued.

" But before they coulde make him aunswere, his father began to speake. Ah, my sonne, (said he) how euill an historian are you, that leaue out the chief knot of all the discourse? my wickednes, my wickednes. And if thou doest it to spare my ears, (the onely sense now left me proper for knowledge,) assure thy selfe thou doest mistake me. And I take witnesse of that sonne which you see, (with that he cast vp his blinde eies, as if he would hunt for light,) and wish my selfe in worse case then I doe wish my selfe, which is as euill as may bee, if I speake vntruely, that nothing is so welcome to my thoughts, as the publishing of my shame. Therefore know you, gentlemen, (to whome from my heart I wish that I may not proue some ominous foretoken of misfortune to haue met with such a miser as I am,) that whatsoever my sonne (ô God, that truth bindes me to reproch him with the name of my son!) hath saide, is true. But besides those truthes, this also is true; that hauing had in lawfull marriage, of a mother fitte to beare roiall children, this sonne, (such a one as partly you see, and better shall knowe by my short declaration,) and so enjoyed

the expectations in the world of him, till he was grown to iustifie their expectations, (so as I needed enuie no father for the chiefe comfort of mortalitie, to leaue an other ones selfe after me,) I was carried by a bastard sonne of mine (if at least I bee bounde to beleue the words of that base woman my concubine, his mother,) first to milike, then to hate, lastly to destroy, or to doo my best to destroy, this sonne (I thinke you thinke) vnderferuing destruction. What waies he vsed to bring me to it, if I shoulde tell you, I shoulde tediouslie trouble you with as much poisonous hypocrisie, desperate fraud, smooth malice, hidden ambition, and smiling enuie, as in any liuing person could be harbored. But I list it not; no remembraunce of naughtinesse delightes me, but mine owne; and me thinkes, the accusing his trappes might in some manner excuse my fault, which certainelie I loth to doo. But the conclusion is, that I gaue order to some seruantes of mine, whom I thought as apte for such charities as my selfe, to lead him out into a forrest, and there to kill him.

“ But those theeves (better natured to my sonne than my selfe) spared his life, letting him goe, to learne to liue poorlie: which he did, giuing himselfe to be a priuate soldier, in a countrey here by. But as he was ready to be greatlie aduanced for some noble peeces of seruice which he did, he heard newes of me: who, dronke in my affection to that vnlawfull and vnnaturall sonne of mine, suffered my selfe so to be gouerned by him, that all fauours and punishments passed by him; all offices, and places of importance, distributed to his fauourites; so that ere I was aware, I had left my selfe nothing but the name of a king: which he shortly wearie of too, with manie indignities, if any thing may be called an indignitie, which was laide vppon me, threw me out of my seate, and put out my eies; and then, proud in his tirannie, let me goe, neither imprisoning nor killing me: but rather delighting to make me feeble my miserie; miserie in deede, if euer there were any; full of wretchednesse, fuller of disgrace, and fullest of guiltines. And as he came to the crowne, by so vniust meanes, as vniustlie he kept it, by force of straunger souldiers in cittadels, the nestes of tirannie, and murderers of libertie; disarming all his own countrymen, that no man durst shew himselfe a well-willer of mine; to say the truth, (I thinke) few of them being so, considering my cruell folly to my good sonne, and foolish kindnesse to my vnkind bastard: but if there were any who felt a pittie of so great a fall, and had yet any sparkes of vnslaine duety lesse in them towards me, yet durst they not shewe it, scarcely with giuing mee almes at their doores; which yet was the onely sustenance of my distressed life, no body daring to shewe so much charitie, as to lende mee a hande to guide my darke steppes: till this sonne of mine, (God knowes, woorthy of a more vertuous, and more fortunate father,) forgetting my abominable

wronges, not recking daunger, and neglecting the present good way hee was in of doing himselfe good, came hether to doo this kind office you see him performe towards me, to my vnspeakable grieve; not only because his kindnes is a glasse euen to my blind eies, of my naughtines, but that, aboue all griefes, it grieues me he should desperatlie aduenture the losse of his well deseruing life for mine, that yet owe more to fortune for my deserts; as if hee would cary mudde in a chest of christall. For well I know, he that now raigneth, howe much soeuer (and with good reason) he despiseth me, of all men despised, yet hee will not let slippe any aduantage to make away him, whose iust title, enobled by courage and goodnes, may one day shake the seate of a neuer-secure tyrannie. And for this cause I craued of him to leade mee to the toppe of this rocke, indeede I must confesse, with meaning to free him from so serpentine a companion as I am. But he finding what I purposed, onely therein since he was borne, shewed himselfe disobedient vnto mee. And now, gentlemen, you haue the true storie, which I pray you publish to the world, that my mischieuous proceedings may bee the glorie of his filiall pietie, the onely reward now left for so greate a merite. And if it may be, let me obtaine that of you, which my sonne denies me: for neuer was there more pity in sauing any, then in ending me: both because therein my agonies shall ende, and so shall you preferue this excellent young man, who els wilfully followes his owe ruine.

“ The matter in it selfe lamentable, lamentably expressed by the old prince, which needed not take to himselfe the gestures of pitie, since his face could not put of the markes thereof, greatly moued the two princes to compassion, which coulde not stay in such harts as theirs without seeking remedie. But by and by the occasion was presented: for *Plexirtus* (so was the bastard called) came thether with fortie horse, onely of purpose to murder this brother; of whose coming he had soone aduertisement, and thought no eyes of sufficient credite in such a matter, but his owne; and therefore came himselfe to be actor, and spectator. And as soone as hee came, not regarding the weake (as hee thought) garde of but two men, commaunded some of his followers to set their handes to his, in the killing of *Leonatus*. But the young prince, though not otherwise armed but with a sworde, howe falsely soeuer he was dealt with by others, would not betray him selfe; but brauely drawing it out, made the death of the first that assayed him warne his fellowes to come more warily after him. But then *Pyrocles* and *Musidorus* were quickly become parties, (so iust a defence deserting as much as old friendship,) and so did behaue them among that companie, more iniurious then valiant, that many of them lost their liues for their wicked maister.

“ Yet perhaps had the number of them at last prevailed, if the king of *Pontus* (lately by them made so) had not come vnlooked for to their succour. Who, hauing had a dreame which had fixt

his imagination vehemently vpon some great daunger presently to follow those two princes whom hee most dearely loued, was come in all hast, following as wel as he could their track with a hundreth horses, in that countrie which he thought, considering who then raigned, a fitt place inough to make the stage of any tragedie.

“ But then the match had beene so ill made for *Plexirtus*, that his ill-led life, and worse gotten honour, should haue tumbled together to destruction, had there not come in *Tydeus* and *Telenor*, with forty or fifty in their suite, to the defence of *Plexirtus*. These two were brothers, of the noblest house of that country, brought vppe from their iufancy with *Plexirtus*: men of such prowesse, as not to knowe feare in themselves, and yet to teach it others that shoulde deale with them; for they had often made their liues triumph ouer most terrible daungers; neuer dismaied, and euer fortunate; and truely no more settled in valure, then disposed to goodness and iustice, if either they had lighted on a better friend, or could haue learned to make friendship a childe, and not the father of vertue. But bringing vp, rather then choise, hauing first knit their mindes vnto him, (indeede crafty inough, either to hide his faultes, or neuer to shoue them, but when they might pay home,) they willingly helde out the course, rather to satisfie him then all the worlde; and rather to be good friendes, then good men: so as though they did not like the euill hee did, yet they liked him that did the euill; and though not councellors of the offence, yet protectors of the offender. Now they hauing heard of this sodaine going out, with so small a company, in a countrey full of euill-wishing mindes toward him, though they knew not the cause, followed him; till they founde him in such case as they were to venture their liues, or else he to loose his: which they did with such force of minde and bodie, that truely I may iustly say, *Pyrocles* and *Musidorus* had neuer till then found any, that could make them so well repeate their hardest lesson in the feates of armes. And briefly so they did, that if they ouercame not, yet were they not overcome, but caried away that vngratefull maister of theirs to a place of security; howsoeuer the princes laboured to the contrary. But this matter being thus farre begun, it became not the constancy of the princes so to leaue it; but in all hast making forces both in *Pontus* and *Phrigia*, they had in fewe daies lefte him but onely that one strong place where he was. For feare hauing beene the onely knot that had fastned his people vnto him, hat once vntied by a greater force, they all scattered from him; like so many birdes, whose cage had beene broken.

“ In which season the blinde king, hauing in the chiefe cittie of his realme set the crown vppon his son *Leonatus* head, with many teares (both of ioy and sorrow) setting forth to the whole people his owne fault and his sonnes vertue, after he had kist him, and forst his sonne to accept honour of him, as of his new-become

subject, even in a moment died: as it should seeme, his heart broken with unkindenes and affliction, stretched so farre beyond his limits with this excesse of comfort, as it was able no longer to keepe safe his vitall spirites. But the new king, having no lesse lovingly performed all duties to him dead, then alive, pursued on the siege of his unnaturall brother, asmuch for the reuenge of his father, as for the establisshing of his owne quiet. In which siege truly I cannot but acknowledge the prowesse of those two brothers, then whome the princes neuer found in all their trauaile two of greater hability to performe, nor of habler skill for conduct.

“ But *Plexirtus* finding, that if nothing else, famine would at last bring him to destruction, thought better by humbles to creepe, where by pride he coulde not marche. For certainly so had nature formed him, and the exercise of craft conformed him, to all turnings of sleights, that though no man had lesse goodnes in his soule than he, no man could better find the places whence arguments might grow of goodnesse to another: though no man felt lesse pitie, no man could tel better how to stir pitie: no man more impudent to deny, where proofes were not manifest; no man more ready to confesse with a repenting manner of aggrauating his owne euill, where denial would but make the fault fowler. Now he tooke this way, that hauing gotten a passport for one (that pretended he would put *Plexirtus* alive into his hands) to speake with the king his brother, he himselfe (though much against the minds of the valiant brothers, who rather wished to die in braue defence,) with a rope about his necke, barefooted, came to offer himselfe to the discretion of *Leonatus*. Where, what submission hee vsed, how cunningly in making greater the faulte he made the faultines the lesse, how artificially he could set out the torments of his owne conscience, with the burdensome comber he had found of his ambitious desires, how finely seeming to desire nothing but death, as ashamed to liue, he begd life in the refusing it, I am not cunning inough to be able to expresse: but so fell out of it, that though at first sight *Leonatus* saw him with no other eie then as the murderer of his father, and anger already began to paint reuenge in many colours, ere long he had not onely gotten pitie, but pardon; and if not an excuse of the faulte past, yet an opinion of a future amendment: while the poore villaines chiefe ministers of his wickedoes, now betrayed by the author thereof, were deliuered to many cruell sorts of death; he so handling it, that it rather seemed, hee had more come into the defence of an vnremediabable mischiese already committed, then that they had done it at first by his consent.”

MALONE

A LAMENTABLE SONG OF THE DEATH OF KING

LEIR AND HIS THREE DAUGHTERS.

King Leir* once ruled in this land,
 With princely power and peace;
 And had all things with heart's content,
 That might his joys increase.
 Amongst those things that nature gave,
 Three daughters fair had he,
 So princely seeming beautiful,
 As fairer could not be.

So on a time it pleas'd the king
 A question thus to move,
 Which of his daughters to his grace
 Could show the dearest love:
 For to my age you bring content,
 Quoth he, then let me hear
 Which of you three in plighted troth
 The kindest will appear.

To whom the eldest thus began;
 Dear father, mind, quoth she,
 Before your face, to do you good,
 My blood shall render'd be:
 And for your sake my bleeding heart
 Shall here be cut in twain,
 Ere that I see your reverend age
 The smallest grief sustain.

* King Leir &c.] This ballad is given from an ancient copy in the *Printed Garland*, black letter. To the tune of, *When flying Fame*. It is heret.
 from Dr. Percy's *Reliques of ancient English Poetry*, Vol. I. this *LEEVENS*.

And so will I, the second said ;
Dear father, for your sake,
The worst of all extremities
I'll gently undertake :
And serve your highness night and day
With diligence and love ;
That sweet content and quietness
Discomforts may remove.

In doing so, you glad my soul,
The aged king reply'd ;
But what say'st thou, my youngest girl,
How is thy love ally'd ?
My love (quoth young Cordelia then)
Which to your grace I owe,
Shall be the duty of a child,
And that is all I'll show.

And wilt thou show no more, quoth he,
Than doth thy duty bind ?
I well perceive thy love is small,
When as no more I find :
Henceforth I banish thee my court,
Thou art no child of mine ;
Nor any part of this my realm
By favour shall be thine.

Thy elder sisters' loves are more
Than well I can demand,
To whom I equally bestow
My kingdom and my land,
My pompal state and all my goods,
That lovingly I may
With those thy sisters be maintain'd
Until my dying day.

Thus flattering speeches won renown
By these two sisters here :
The third had causeless banishment,
Yet was her love more dear :
For poor Cordelia patiently
Went wand'ring up and down,
Unhelp'd, unpity'd, gentle maid,
Through many an English town :

Until at last in famous France
She gentler fortunes found ;
Though poor and bare, yet she was deem'd
The fairest on the ground :
Where when the king her virtues heard,
And this fair lady seen,
With full consent of all his court
He made his wife and queen.

Her father, old king Leir, this while
With his two daughters staid ;
Forgetful of their promis'd loves,
Full soon the same decay'd ;
And living in queen Ragan's court,
The eldest of the twain,
She took from him his chiefest means,
And most of all his train.

For whereas twenty men were wont
To wait with bended knee :
She gave allowance but to ten,
And after scarce to three :
Nay, one she thought too much for him :
So took she all away,
In hope that in her court, good king,
He would no longer stay.

Am I rewarded thus, quoth he,
In giving all I have
Unto my children, and to beg
For what I lately gave?
I'll go unto my Gonorell;
My second child, I know,
Will be more kind and pitiful,
And will relieve my woe.

Full fast he hies then to her court;
Where when she hears his moan
Return'd him answer, That she griev'd
That all his means were gone:
But no way could relieve his wants;
Yet if that he would stay
Within her kitchen, he should have
What scullions gave away.

When he had heard with bitter tears,
He made his answer then:
In what I did let me be made
Example to all men.
I will return again, quoth he,
Unto my Ragan's court;
She will not use me thus, I hope,
But in a kinder sort.

Where when he came, she gave command
To drive him thence away:
When he was well within her court,
(She said) he would not stay.
Then back again to Gonorell
The woeful king did hie,
That in her kitchen he might have
What scullion boys set by.

But there of that he was deny'd,
Which she had promis'd late :
For once refusing, he should not
Come after to her gate.
Thus 'twixt his daughters, for relief
He wander'd up and down ;
Being glad to feed on beggar's food,
That lately wore a crown.

And calling to remembrance then
His youngest daughter's words,
That said, the duty of a child
Was all that love affords :
But doubting to repair to her,
Whom he had banish'd so,
Grew frantick mad ; for in his mind
He bore the wounds of woe :

Which made him rend his milk-white locks,
And tresses from his head,
And all with blood bestain his cheeks,
With age and honour spread :
To hills and woods and watry founts,
He made his hourly moan,
Till hills and woods, and senseless things,
Did seem to sigh and groan.

Even thus possess'd with discontents,
He pass'd o'er to France,
In hopes from fair Cordelia there
To find some gentler chance :
Most virtuous dame ! which when she heard
Of this her father's grief,
As duty bound, she quickly sent
Him comfort and relief ;

And by a train of noble peers,
In brave and gallant fort,
She gave in charge he should be brought
To Aganippus' court;
Whose royal king, with noble mind,
So freely gave consent,
To muster up his knights at arms,
To fame and courage bent.

And so to England came with speed,
To repossess king Leir,
And drive his daughters from their thrones
By his Cordelia dear:
Where she, true-hearted noble queen,
Was in the battle slain:
Yet he, good king, in his old days,
Possess'd his crown again.

But when he heard Cordelia's death,
Who died indeed for love
Of her dear father, in whose cause
She did this battle move;
He swooning fell upon her breast,
From whence he never parted:
But on her bosom left his life
That was so truly hearted.

The lords and nobles when they saw
The end of these events,
The other sisters unto death
They doomed by consents;
And being dead, their crowns they left
Unto the next of kin:
Thus have you seen the fall of pride,
And disobedient sin. JOHNSON.

* This ballad, which by no means deserves a place in any edition of

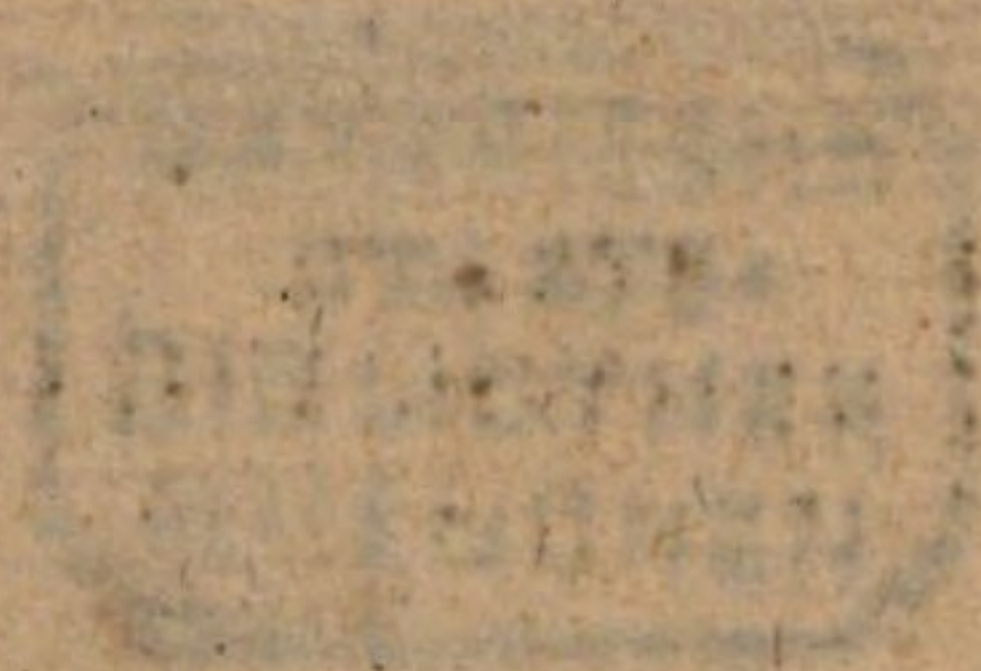
Shakspeare, is evidently a most servile pursuit, ---not, indeed, of our author's play, which the writer does not appear to have read, but---of Holinshed's Chronicle, where, as in Geoffrey of Monmouth, the king of France is called *Aganippus*. I suppose, however, that the performance and celebrity of the play might have set the ballad-maker at work, and furnished him with the circumstance of Lear's madness, of which there is no hint either in the historian or the old play. The omission of any other striking incident may be fairly imputed to his want of either genius or information. All he had to do was to spin out a sort of narrative in a sort of verse, to be sung about the streets, and make advantage of the publick curiosity. I much doubt whether any common ballad can be produced anterior to a play upon the same subject, unless in the case of some very recent event.

RITSON.

THE END OF THE TWENTIETH VOLUME.



1875
1875
1875
1875



Shakespeare, William, / Johnson, Samuel / Steevens, George,

The Plays of William Shakespeare with the corrections and illustrations of
various commentators, to which are added notes

Bd.: Vol. 20

Basil 1802

P.o.angl. 360 v-20

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